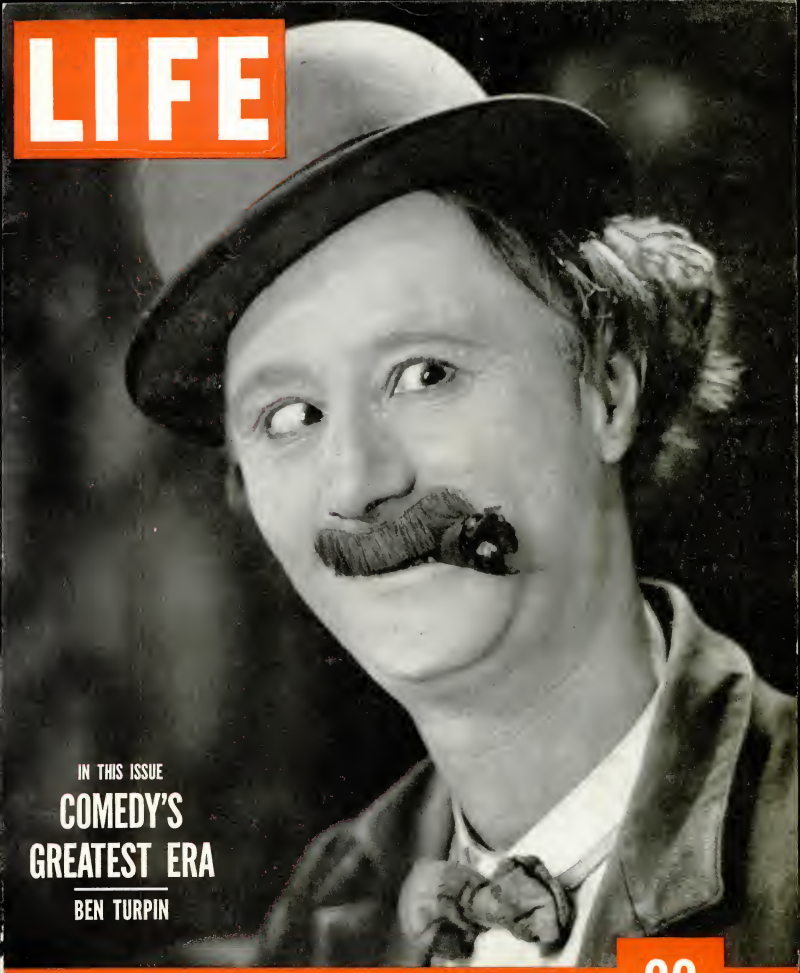
LIFE



IN THIS ISSUE

COMEDY'S GREATEST ERA

BEN TURPIN

SEPTEMBER 5, 1949 20 CENTS
YEARLY SUBSCRIPTION $6.00

REG. U. S. PAT. OFF.

There is a new pattern in
Community
Its name is
EVENING STAR
The new Evening Star*...
in the finest silverplate
COMMUNITY
To have and to hold...
for keeps!
Your jeweler has it now...
the long-loved silverplate
with solid silver "Overlay"...
wedding-budget priced!
If it's Community*... it's correct!
(No Federal Tax)
COMMUNITY . . . THE FINEST SILVERPLATE . . . ONEIDA LTD., ONEIDA, NEW YORK
*TRADE MARK OF ONEIDA LTD. COPYRIGHT 1948 ONEIDA LTD.

It happens to the nicest of Guys

ORDINARILY he was No. 1 on the hit parade as far as girls were concerned. But tonight he was getting the polite but cold shoulder over and over again. Something was wrong and he knew it...but he didn't know *what*.* It can happen to the nicest of guys.

The insidious thing about halitosis (unpleasant breath)* is that you, yourself, seldom realize when you have it. Moreover, it may be absent one day and present the next. And when it *is* present it stamps you as an objectionable person to be avoided.

Don't Take Chances

Why run this risk? Why offend others when Listerine Antiseptic is a delightful *extra-careful* precaution against unpleasant breath when not of systemic origin?

You simply rinse the mouth with Listerine Antiseptic and, lo!...your breath becomes fresher, cleaner, sweeter, less likely to offend...stays that way, too, for hours in most cases.

When you want to be at your best, never, never omit this *extra-careful* precaution against offending.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*

Before any date

LISTERINE ANTISEPTIC

the extra-careful precaution

P.S. IT'S NEW! Have you tried Listerine TOOTH PASTE, the MINTY 3-way prescription for your teeth?

This One

WTKH-4ZY-RAPG

$100,00

IN THE *Ford* CAR-SAFETY CONTEST

700 PRIZES, *including:*

25
New Fords

4-door Custom V-8 FORD Sedans, complete with Radios, "Magic Air" Heaters, Overdrive, and white side wall tires.

5
New Ford Trucks
(OPTIONAL)

Heavy Duty Model F-5, V-8 engine, stake body, 158-inch wheelbase FORD Bonus-Built Trucks, with radios and "Magic Air" Heaters. Optional as prizes to the top 5 of the 25 car winners who note preference for a truck on Contest Entry Blank.

25
$1,000 U. S. Savings Bonds

100
$100 U. S. Savings Bonds

200
$50 U. S. Savings Bonds

350
$25 U. S. Savings Bonds

Here's a wonderful opportunity to co-operate with the National Safety Council, the Inter-Industry Highway Safety Committee and other safety organizations in a vital program to promote safer driving. And, at the same time you can win one of the 700 valuable prizes.

Regardless of your car or truck's make, go to any Ford Dealer displaying the poster below for a safety check at absolutely no cost or obligation to you. He will put an attractive reflector insignia on your car or truck and he'll also give you an entry blank qualifying you to win the prizes listed at the left. Then, using no more than 50 additional words, finish the statement, "All cars and trucks should be safety-checked periodically because . . . . . ."

You'll think of dozens of good endings. Take, for instance, this example: "*All cars and trucks should be safety-checked periodically because* it takes more than guesswork to keep you safe. It takes the periodic inspection of trained mechanics. It can save lives—maybe yours."

Ned H. Dearborn, President, National Safety Council, says: "Certainly every motorist should check and double check the mechanical condition of his car for safety's sake and you at Ford are making such a check easily available for all drivers throughout the country. I am sure that this free check-up and safety contest with its attractive prizes will make Americans more safety conscious . . . it will save lives."

Beat the rush. Get your free check-up and entry blank now. Then, maybe you'll be one of the lucky winners. Stop in at your Ford Dealer's *whether you want to enter the contest or not.* Get a free safety check and free safety insignia.

FORD DIVISION
FORD MOTOR COMPANY

Get this attractive reflector insignia
FREE

...00 in Prizes

HERE'S ALL YOU DO!

(NO MATTER WHAT MAKE OF CAR OR TRUCK YOU OWN)

1. Drive to your Ford Dealer displaying poster shown below.
2. Get a Free Car-Safety Check, Free Safety Insignia and Free Entry Blank.
3. In 50 words or less on entry blank finish this statement: "All cars and trucks should be safety-checked periodically because _____."
4. Mail entry before midnight October 31 to the Ford Car-Safety Contest Headquarters, Box 722, Chicago 77, Illinois. Your entry must bear postmark no later than midnight October 31, 1949 in order to qualify for an award.

a) Use only official entry blank obtained at any Ford Dealership displaying the poster shown below. Print clearly your name and address.

b) Contest is limited to the continental United States and Alaska.

c) Prizes as stated on entry blank will be awarded on the basis of sincerity, originality and aptness by a Jury of Awards consisting of prominent men interested in safety. Judges' decisions are final. Duplicate prizes in case of ties. Entries must be submitted in the name of the registered owner or his designated representative. Only one entry per car or truck may be considered. All entries become the property of Ford Motor Company. Contest subject to Federal, State and local regulations and to contest rules on entry blank.

d) Winners' names will be posted at all Ford Dealers not later than December 1, 1949.

e) Contest is open to all residents of continental United States, including Alaska, except employees of Ford Motor Company, Ford Dealers, their advertising agencies, and their families.

GET FREE SAFETY CHECK, INSIGNIA AND ENTRY BLANK

at all Ford dealers where you see this poster

HERE'S WHAT FORD DEALERS CHECK FREE IN YOUR CAR OR TRUCK

(NO MATTER WHAT THE MAKE)

1. **BRAKES**—You get a FREE check of brake pedal reserve and hand-brake operation.
2. **STEERING**—Steering linkage, springs and shock absorbers are checked and front tires are inspected for indications of improper wheel alignment.
3. **HEADLIGHTS**—Operation of upper and lower beams is checked.
4. **REAR AND STOP LIGHTS**—Operating condition is checked.
5. **TIRES**—All tires including spare are checked for recommended inflation and for cuts and breaks in casing.
6. **WINDSHIELD WIPERS**—Blades are inspected for wiping efficiency and mechanism checked for operation.
7. **MUFFLER**—Checked for exhaust leaks.
8. **GLASS**—Windows and windshield inspected for cloudy, obscured vision. Glass and windshield cleaned of all dirt and stickers that might obstruct your view.
9. **HORN**—Horn and horn button are checked for working condition.
10. **REAR VIEW MIRROR**—Mirror is checked for cloudy, unsafe vision.

BING (CROSBY, THAT IS) AND WALT (DISNEY, OF COURSE)

team up on The Headless Horseman!

Walt Disney presents

THE ADVENTURES OF

"ICHABOD AND MR. TOAD"

told and sung by BING CROSBY

and told by BASIL RATHBONE

color by TECHNICOLOR

Distributed by RKO Radio Pictures

Hear BING sing: "THE HEADLESS HORSEMAN" "KATRINA" "ICHABOD CRANE"

TWO TALL TALES In one hilarious all-cartoon feature . . . *two* of the finest stories ever written, are told by . . . *three* of the world's greatest storytellers: Walt Disney, Bing Crosby and Basil Rathbone.

Walt and Bing bring to rollicking, melodious life that famous masterpiece . . . Washington Irving's fabulous "Legend of Sleepy Hollow" with awkward Ichabod Crane, curvaceous Katrina and the hair-raising Headless Horseman.

Walt and Basil Rathbone tell another tall tale about that rich, reckless, uproarious rake, The Magnificent Mr. Toad, and his frantic friends in a sparkling interpretation of Kenneth Grahame's "The Wind in the Willows."

LETTERS TO THE EDITORS

POLIO

Sirs:

I have been reading LIFE since its first publication but never have I been so moved as when I read Bentz Plagemann's story on polio (LIFE, Aug. 15).

SHELDON M. PREZANT

Hollywood, Calif.

Sirs:

Will Bentz Plagemann ever be able to walk without the use of a cane and a brace?

MRS. E. V. HOLMES JR.

Sarasota, Fla.

● No. But, says Plagemann, "Once you have accepted and mastered the mechanical aids to walking, you can dismiss them from your mind. It's like remembering to bring your glasses to the movies."—ED.

Sirs:

Wasn't there an announcement recently that some of the people whose cases had been diagnosed as polio this year and last may not have had it at all but were suffering from a disease something like it?

MARY MEAD

New York, N.Y.

● Yes. Shortly after LIFE's article on polio went to press, three scientists at Yale University's School of Medicine announced that they had isolated a virus which at times causes a disease very much like mild polio. The new virus disease has been found to produce all the recognizable symptoms of polio except paralysis, but runs its course in 10 days and leaves no aftereffects. Because it resembles polio so closely and occurs at the same times and places, it is often falsely diagnosed as polio. It is possible that a good proportion of this year's record-breaking total of "polio" cases is not polio at all, but it is too early to determine what that proportion may be. The National Foundation for Infantile Paralysis warns, however, that all patients with any symptoms of polio should be treated for polio from the start or severe harm may be caused.—ED.

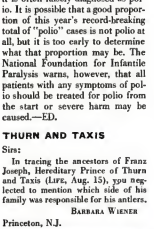
THURN AND TAXIS

Sirs:

In tracing the ancestors of Franz Joseph, Hereditary Prince of Thurn and Taxis (LIFE, Aug. 15), you neglected to mention which side of his family was responsible for his antlers.

BARBARA WIENER

Princeton, N.J.



HEREDITARY ANTLERS?

THE DAILY NEWS

Sirs:

In your editorial tribute to the *Daily News* of New York (LIFE, Aug. 15) you forgot to say that the *News* was deliberately designed to meet the newspaper requirements of 13-year-old mentalities. Or was it 11?

Are you sure the readers of the *News* really read the short-word editorials of the *News*—or can? Perhaps the short words should be further shortened and reduced to grunts.

ARTHUR ROBINSON

Volcano, Calif.

Sirs:

In reply to your editorial I would like to ask what is so erroneous about being pro-New Deal. The common people of America can see nothing erroneous about a program that allows them to eat three times a day.

CALVIN T. REOGAN

Dallas, Texas

THUNDER AND LIGHTNING

Sirs:

I pray you tell me, since when does thunder precede lightning?

I refer you to your statement under the picture on page 30 (LIFE, Aug. 15): "At the start of a baseball game at Baker, Fla. there was a sharp thunderclap and a dazzling bolt of fire ran down the third-base line."

CLYDE B. RICHARDSON

Cullman, Ala.

● Thunder seems to follow lightning because sound travels more slowly than light. But when a bolt of lightning travels along the ground observers hear the clap of thunder before the lightning has completed its course.—ED.

NO SILVER LINING

Sirs:

The raising of revenue by states or cities like Marksville, La. (LIFE, Aug. 15) through the licensing of slot machines has proved to be a cloud without a silver lining and decidedly false economy.

Fourteen years ago the one-armed bandits were legalized in Florida. The measure produced considerable state revenue, but it played havoc in small towns where machines were placed in operation in grocery stores and candy stores, in addition to taverns and other places where slot machines are usually found.

The result was that the butcher shop, for example, found its customers' money going into a slot machine instead of coming over the counter as payment for their pork chops. A wave of indignation hit the state, and the legislature was forced to repeal the law legalizing machines. . . .

Nevada, with its widespread, open and legalized gambling, is pointed to as the ideal when it comes to raising revenue from gambling devices, but it must be noted that the great bulk of this income comes from tourists and visitors to the state.

JOHN E. PICKERING

Coin Machine Institute

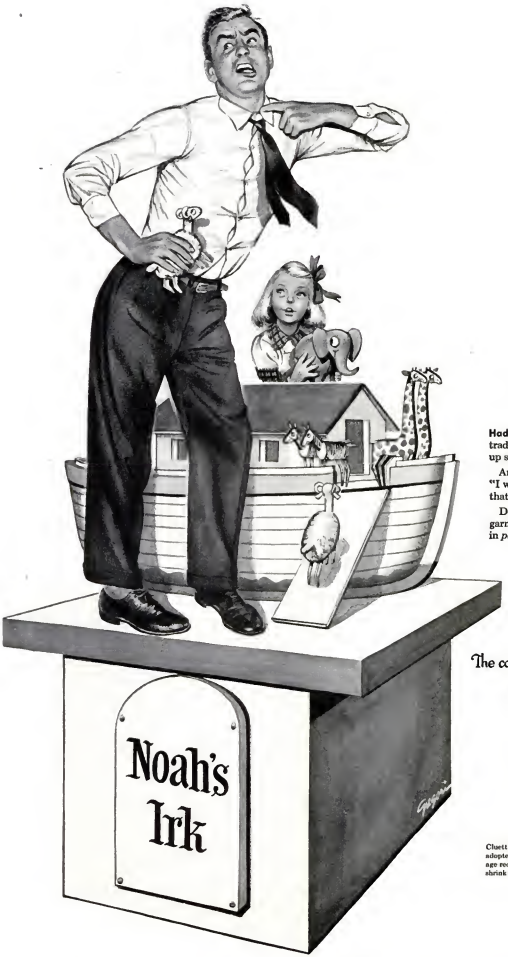
Chicago, Ill.

LUCKY LYNN

Sirs:

No Bostonian is that improper. Model Vel Darne's cooling figure (LIFE, Aug. 15) is erroneously attributed to Boston. Actually Lynn, Mass.—10 miles north-

CONTINUED ON PAGE 8



If Noah had only taken time...

Had Noah taken time to look for the "Sanforized" trade-mark, he wouldn't be irked today by a shrunk-up shirt!

Any cotton garment boasting "Sanforized" says: "I will NEVER shrink out of fit! *Never!* Remember that! And it goes for children's clothes too!"

Demand to see "Sanforized" on every washable garment you and your family buy! It'll pay off big—in *permanent fit!*

The comfort never shrinks away from the garment with "Sanforized" on the label

•SANFORIZED•
TRADE ® MARK

Cluett, Peabody & Co., Inc. permits use of its trade-mark "Sanforized," adopted in 1930, only on fabrics which meet this company's rigid shrinkage requirements. Fabrics bearing the trade-mark "Sanforized" will not shrink more than 1% by the Government's standard test.

Mild and mellow...

Inhale to your heart's content!

A really mild, flavorful smoke that enters your mouth pleasantly *cool* and *filtered*. Embassy's extra length of fine, mellow tobaccos provides extra enjoyment plus an extra margin of protection. Try Embassy! Inhale to your heart's content!

L-o-n-g-e-r
Milder
Cooler

LETTERS TO THE EDITORS

CONTINUED

east—is the lucky city. How anyone could mistake that background for Boston is beyond us. No Bostonian would dare appear as interested in Miss Dorne as those alert Lynn citizens watching the lovely lady. And that building forming the backdrop for her stroll is Lynn's new city hall. LIFE should know better. Hasn't Lynn set the all-time record for banning your picture magazine?

AL SILVERMAN
IRVING GORDON

Lynn, Mass.

● Yes. Lynn has banned LIFE ten times. However it did not ban LIFE for running the photograph of Miss Dorne, nor did it ban Miss Dorne from its streets.—ED.

Address the Editors at 9 Rockefeller Plaza New York 20, N.Y.

Please send

to_____
NAME
_____
ADDRESS
CITY ZONE STATE

ONE YEAR AT $6.00
(1 year at the single copy price would cost you $10.40)

I enclose $_____.

Please Bill Me ☐
Give to your newsdealer or to your local subscription representative

or mail to LIFE
540 N. Michigan Ave., Chicago 11, Ill.
L-55

Mother And Daughter Enjoy A Shopping Twosome
WITH THE
Welsh
STROLLETTE

Now Made In Miniature, Exactly Like The Famous Welsh Strollette For Little Mothers!

ASK TO SEE IT AND THE COMPLETE 1949 LINE OF BEAUTIFUL DOLL AND BABY CARRIAGES.

AT ALL LEADING STORES

Mother! SEND DATE OF YOUR BABY'S BIRTH TO WELSH CO. FOR AN INTERESTING HOROSCOPE.

WELSH COMPANY
Largest Manufacturer of Folding Baby Carriages
1535 S. Eighth St., St. Louis (4), Mo.

I'M "STRONG" FOR CHEWING FOOD!

Crunchy-hard MILK-BONE DOG BISCUIT gives a dog the chewing exercise that helps keep teeth clean . . . make gums firm! And MILK-BONE DOG BISCUIT combines the foods dogs *like* best—the nutrients they're known to *need*! *Baked* for purity and easier digestibility...*economical* because it's concentrated. Small, medium and large size biscuits. Feed it *regularly*.

MILK-BONE DOG BISCUIT contains nutrients your dog needs: Vitamin A, B1, D, and E . . . Meat Meal . . . Fish Liver Oil . . . Whole Wheat Flour . . . Minerals . . . Milk.

Guaranteed by Good Housekeeping

BAKED BY NATIONAL BISCUIT COMPANY

National Biscuit Co., Dept. E-01
449 W. 35th St., New York 11, N. Y.
FREE SAMPLE
Send me free MILK-BONE DOG BISCUIT. Also booklet: "How to Care for and Feed Your Dog" (Print plainly. Paste coupon on penny postcard if you wish.)

Name_____
Address_____
City and State_____
This offer good in United States only

DEPENDABLE

CHAMPION

SPARK PLUGS

America's Favorite!

For years square dancing has enjoyed great popularity, but never more universally than today. The same is true of dependable Champion Spark Plugs because they insure topnotch engine performance, with today's performance-loaded fuels. Champion manufactures spark plugs exclusively, and, by virtue of outstanding performance and dependability, Champions have been first in public acceptance for over a quarter of a century. Moreover, Champions have been first by a wide margin among such engine experts as racing champions and master mechanics for a similar period. So when your car needs new spark plugs, follow the experts and insist on America's Favorite Spark Plug!

FOLLOW THE EXPERTS

USE THE SPARK PLUGS CHAMPIONS USE!

Listen to the CHAMPION ROLL CALL . . . *Harry Wismer's fast sportscast every Friday night, over the* ABC *network* . . . CHAMPION SPARK PLUG COMPANY, TOLEDO 1, OHIO

SPEAKING OF PICTURES . . .

. . . You can use this to check if your skirt has the Parisian length

This fall the big fashion news from Paris is the three inches of fabric which have disappeared from the bottom of skirts. By holding this life-sized picture against her leg, any woman can see how her present skirts compare with Paris' new average length of 14½ inches above the floor (hemline at right, *below*). She can also use it to review the last three years of skirt history: in the epochal summer and fall of 1947 hems plunged from 18 inches (*left*) toward the decade's low point of 12 inches (*center*). While the new U.S. fall fashions (*p. 10*) average about 13½ inches, at least one new evening dress, to the anticipatory delight of many a male, is hot on the hems of Paris with a 14½-inch length (*p. 12*).

Scientific Research Indicates You Can Help

Prevent Tooth Decay

With the New

COLGATE Ammoniated Tooth Powder

Colgate's Amazing New Dentifrice Removes Dingy Film— Gets Teeth So Clean Your Tongue Feels the Difference! Tastes Refreshingly Minty, Too!

Here's the most wonderful dentifrice you ever used!

Colgate Ammoniated Tooth Powder contains the remarkable new discovery that, dental science indicates, helps you avoid pain, worry and expense of needless tooth decay . . . plus *these Colgate advantages: It tastes* better, *foams* freely, gets teeth cleaner, brighter, immediately.

Colgate Ammoniated Tooth Powder is a product of Colgate-Palmolive-Peet research laboratories, based on a formula developed by University of Illinois scientists. Its wonder-ingredients, Dibasic Ammonium Phosphate and Carbamide, give *three definite benefits* to help prevent new cavities.

Start using Colgate Ammoniated Tooth Powder to help prevent tooth decay. Brush regularly, as directed. Enjoy its foamy cleaning action and delightful minty taste. Notice how it removes dingy film, gets teeth looking their cleanest and handsomest. Leaves breath sweet, too!

GUARANTEED BY COLGATE—Try Colgate Ammoniated Tooth Powder. If you don't agree it is the finest ammoniated dentifrice you ever used, we guarantee to refund your purchase price in full, plus postage. Just return the unused portion to Colgate-Palmolive-Peet Co., Jersey City 2, N. J.

Youngsters Need this protection during growing years, especially, when worst tooth decay damage occurs. And they love its minty flavor. Colgate Ammoniated Tooth Powder has been tested and commended by Parents' Magazine.

Dentists Themselves Use and recommend ammoniated dentifrices to aid in controlling tooth decay. For cavities already formed, and to safeguard mouth health, be sure to visit your dentist regularly.

COLGATE AMMONIATED TOOTH POWDER

With a Flavor the Whole Family Will Enjoy

THE U.S. HEMLINE IS GOING UP TOO

The new hemline trend illustrated on the preceding pages is reflected in the pictures below of fall street outfits now being distributed by American wholesalers. While they do not go as far as the 15-inch extreme of some Paris models, all skirts are 13 to 14 inches off the floor. Since this change is evolutionary and not revolutionary as in 1930 and 1947, women need fear no wardrobe debacle. However there are some changes in overall silhouette. Waists, still fitted, are no longer pinched; shoulders are no longer so rounded; busts are not so sharply defined, skirts themselves besides being shorter are mostly quite slim.

HATTIE CARNEGIE "Diamond Jim Brady" suit follows the fall pattern of slim skirt, trim waist. Shoulders are small but are lightly padded.

DIOR suit of gabardine, shown in his U.S. wholesale collection, achieves a new bloused effect by its belted jacket. The skirt wraps slimly around wearer.

TRAINA-NORELL tunic dress consists of the usual slim skirt topped by a wide-collared tunic, buttoned all the way down, made of black broadcloth.

ADRIAN suit, double-breasted and of gray worsted, has his usual square shoulder that is also padded. A pleat and belt enliven the back of the suit.

CONTINUED ON PAGE 12

MILLIONS NOW SHAVING WITH

THE RAZOR BLADE YOUR FACE CAN'T FEEL!

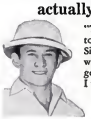
Shavers Everywhere Say:

"Never felt a thing all through the shave!"

"Picture my astonishment when I used a Silver Star for the first time and never felt a thing all through the shave! Yet my tough whiskers came off cleaner than ever before!"

LANNY ROSS,
Popular Stage and Radio Star

"Couldn't believe I was actually shaving!"



"Taming whiskers was tough 'til I tried the new Silver Star. It took off my wiry beard so easily and gently I couldn't believe I was actually shaving!"

CLYDE BEATTY,
Famous Wild Animal Trainer

"IMAGINE A BLADE YOUR FACE CAN'T FEEL!"

"Imagine a blade your face can't feel! I tried the Duridium Silver Star and got the shave of my life without any feeling of the blade's edge."

STEWART H. HOLBROOK,
Celebrated Author, "Little Annie Oakley and Other Rugged People," etc.

"Never thought it possible to shave without feeling the blade!"

"I was amazed at my first Silver Star shave. My old stubble came off cleanly and easily, yet I didn't feel the wonderful Silver Star edge! I never thought it possible!"

JOHN FORDAN,
Captain of Grace Liner "Santa Clara"

"MY BEARD JUST SEEMED TO FADE AWAY... *no shaving sensation at all!"*

"Here's one thing I can't figure out. With the new Duridium Silver Star I got the cleanest shave ever and no shaving sensation at all! My beard seemed to fade away!"

JOHN R. HENNEMUTH,
Civil Engineer of Scranton, Pa.

Men from all corners of America... professional men, businessmen, Senators, Congressmen, Governors ... welcome this new blade, made of DURIDIUM, a new form of razor blade metal. Millions report that the new DURIDIUM Silver Star removes whiskers with absolutely no feeling of the blade's edge!

YOU'LL BE AMAZED at your very first Silver Star shave. No matter how rugged your beard, you'll see it come off cleanly, easily. Yet you'll experience no cutting sensation whatsoever. Like millions of others you will say, "I had no feeling at all of the blade's edge!"

The double edge Silver Star is made of Duridium. This is a new form of razor blade metal manufactured by a process resulting from wartime research, and solely owned by American Safety Razor Corporation. Get Silver Star Blades today, 5 for 25c. They fit standard double edge razors.

"Yes, I had to feel my face to know I shaved!"

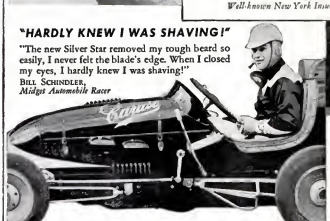
"The first time I used the Duridium Silver Star I was simply amazed to experience no sensation of shaving whatsoever! In fact, I had to feel my face to make sure I had really removed my tough beard. Duridium metal makes a wonderful razor blade!"

CUTLER GODFREY,
Well-known New York Insurance Broker

"HARDLY KNEW I WAS SHAVING!"

"The new Silver Star removed my tough beard so easily, I never felt the blade's edge. When I closed my eyes, I hardly knew I was shaving!"

BILL SCHINDLER,
Midget Automobile Racer



"Completely unaware of blade's edge!"

"When I first shaved with the new Duridium Silver Star I was completely unaware of the blade's edge! It removed my tough beard so gently and with no unpleasant cutting sensation. Duridium makes a big difference!"

ED SULLIVAN, *Famous Newspaper Columnist and Star of His Own Television Show*

Silver STAR

MADE OF DURIDIUM

THE RAZOR BLADE YOUR FACE CAN'T FEEL

5 FOR 25¢

©1947—A. S. R. Corp.

AN A.S.R. PRECISION PRODUCT • AMERICAN SAFETY RAZOR CORP., BROOKLYN 1, N. Y.

Are you ever unhappy about toast?

See the General Electric Automatic Toaster at your dealer's. **$21.50***

Smart, new General Electric Automatic Toaster makes toast just as you want it—always!

As you like it!

Just set the control and every slice comes out as you want it—light, dark, or in-between. The new General Electric Automatic Toaster delivers *uniform* toast! Also—it will either pop your toast up or keep it down till you want it.

Lasting, lovely!

Beautiful to see, constructed to serve you well for years, the General Electric Automatic Toaster makes breakfasts happier. You've never seen a finer toaster!

Cinch to clean!

Sleek, shiny, wonderful—the General Electric Automatic Toaster has still another welcome feature—the Snap-in Crumb Tray. Every so often just snap it out, wash it with your dishes, snap it in. General Electric Company, Bridgeport 2, Conn.

**(Incl. Fed. Exc. Tax) Price subject to change without notice.*

"Toast to Your Taste—Every Time"

GENERAL ELECTRIC

U.S. HEMLINE SCOOP

MOST STARTLING U.S. style development this fall is the formal beaded sheath dress which, in contrast to familiar ballerina dresses with ankle-length hemlines, is 14½ inches from the floor. That at right is black with all-over sequins; the one shown below is white beaded satin. Both are by Norman Norell, a U.S. designer who can claim a clean scoop over Paris since he showed them last June, well before the Paris shift in formal evening hemlines.

Chairs you can treat like a floor

THE fun of owning fresh new things is yours all the time when you have Koroseal flexible material—an easy wash and they're spic and span and colorful as the day you bought (or made) them.

Upholstery? Use the bright, cheery colors you like—and don't try to change a healthy boy's natural habits. Marks of shoes, and "quick-lunch" stains can be washed off Koroseal flexible material in a jiffy by soap and water.

And Koroseal is almost scuffproof, too. Long after most materials would be cut, scratched, worn through, Koroseal flexible material in upholstery, luggage, flooring will look as good as new.

Dust won't cling to draperies of Koroseal flexible material—clean them just by shaking.

Coffee spilled on your colorful new tablecloth of Koroseal flexible material? Just wipe it clean again with a damp cloth.

Koroseal flexible material can be so soft and delicate looking that it's hard to realize how tough and sturdy it is. And stays. Koroseal's advantages don't wash off nor wear out.

But to be sure you *get* these long-lasting Koroseal values, not only in furniture or draperies but also in the dozens of other things made of Koroseal flexible material, be sure you get real Kotoseal—insist on the label on every article. The B. F. Goodrich Co., Koroseal Dept., Marietta, O.

Trade Mark—Reg. U. S. Pat. Off.

Koroseal

FLEXIBLE MATERIALS BY

B.F.Goodrich

your newest colors get safest care

as do the wools you'll wear and wear

pure Chiffon is milder, gentler!

Chiffon Takes Pride in the gentle care it gives your wispy nylons, soft sweaters—yes, and washable leather gloves. No other soap on earth is kinder to lovely things, intriguing colors...for pure Chiffon washes thoroughly, safely. Unlike strong granulated soaps, Chiffon contains no harsh "filler" to weaken delicate fabrics. No wonder fashion-wise women everywhere choose Chiffon. It's mild as only the *purest* soap can be—no purer soap was ever made!

Dishes Really Sparkle with cleanliness when Chiffon gets on the job. And no matter how many dishes you wash in pure Chiffon, your hands stay velvety smooth. You see, Chiffon gives them the lady-like treatment they deserve—keeps them soft and lovely. For Chiffon contains no harsh alkali to make hands rough and red. So get Chiffon today. You'll find a little Chiffon goes a long, long way!

Listen to STARS OVER HOLLYWOOD every Saturday over your CBS Station

No Purer Soap Was Ever Made

Another ARMOUR Product

© ARMOUR AND COMPANY

Editor-in-Chief . . . Henry R. Luce
President . . . . Roy E. Larsen
Editorial Director . John Shaw Billings

BOARD OF EDITORS
Daniel Longwell . . . . . Chairman
Edward K. Thompson . Managing Editor
Wilson Hicks . . . Executive Editor
John Osborne, John Chamberlain Editorial Page
Charles Tudor . . . . Art Director

Joseph Kastner, Robert Coughlan, Philip H. Wootton, Jr., Oliver Jensen, Sidney L. James, Fillmore Calhoun, Maitland Edey

SENIOR WRITERS
Noel F. Busch, Charles J. V. Murphy, Winthrop Sargeant.

ASSISTANT EDITORS
Herbert Brean, John Dille, Gene Farmer, William P. Gray, William Jay Gold, Ernest Havemann, George Hunt, John Jenkisson, Richard W. Johnston, Sally Kirkland, Percy Knauth, Kenneth MacLeish, John Peter, Tom Prideaux, Claude Stanush, John Thorne, Margit Varga, Robert Wallace, Robert Wernick, A. B. C. Whipple, Richard L. Williams.

REPORTERS
Oliver Allen, Earl Brown, Robert Campbell, Tom Carmichael, Norman Ross, Irene Saint, Bishop White.

RESEARCH STAFF
Marian A. MacPhail . . . . . . Chief
Assistants: Jo Sheehan, Helen Deuell, Valerie Vondermuhll.

Researchers: Ruth Adams, Bernice Adelson, Constance Babington-Smith, Barbara Ballou, Mary Elisabeth Barber, Rowland Barber, Margaret Bassett, Mary Blake, Charles Champlin, Beatrice Dobie, Kay Doering, Laura Ecker, Hilda Edson, Jane Estes, Phyllis Feldkamp, Gertrudis Feliu, Jean Ferriss, Honor Fitzpatrick, Stanley Flink, Samuel Gallo, Nancy Genet, Patricia Gilbert, Ralph Graves, Dora Jane Hamblin, June Herman, Jacquelyn Hinds, Jean Holt, Dorothy Illson, Edward Kern, Barbara Land, Eileen Lanouette, Mary Leatherbee, Marcia Legere, Jeanne LeMonnier, Joan Lewine, Geraldine Lux, Eleanor Mackenzie, Joann McQuiston, Dana Munro, Violet Price, Dorothy Seiberling, Kathleen Shortall, Patricia Smith, Iola Stetson, Margaret Swope, Rachel Tuckerman, Loudon Wainwright, Jane Wilson, Monica Wyatt, Warren Young.

PICTURE BUREAU
Executives: G. W. Churchill, Robert Girvin, Ray Mackland, Dorothy Hoover, O. A. Graubner, Alma Eggleston, Elmer Lower.

Photographers: Jack Birns, Cornell Capa, Edward Clark, Ralph Crane, Loomis Dean, David Douglas Duncan, Alfred Eisenstaedt, Eliot Elisofon, J. R. Eyerman, N. R. Farbman, Andreas Feininger, Albert Fenn, Herbert Gehr, Fritz Goro, Allan Grant, Bernard Hoffman, Martha Holmes, Yale Joel, Mark Kauffman, Dmitri Kessel, Wallace Kirkland, Nina Leen, Thomas McAvoy, Francis Miller, Ralph Morse, Gordon Parks, John Phillips, Michael Rougier, Walter Sanders, Frank Scherschel, Joe Scherschel, George Silk, George Skadding, W. Eugene Smith, Peter Stackpole, Charles Steinheimer, William J. Sumits.

Picture Researchers: Muriel Ballard, Jane Bartels, Mary Carr, Betty Doyle, Margaret Goldsmith, Natalie Kosek, Ruth Lester, Maude Milar, Helen Rounds, Margaret Sargent.

LAYOUT
Michael Phillips, Bernard Quint, William Gallagher, Hilde Adelsberger, Matt Greene, Earl Kersh, Anthony Sodaro, Frank Stockman, Dorothy Witkin, Alfred Zingaro.

NEWS SERVICES
DOMESTIC: Robert T. Elson (Chief), Lawrence Laybourne, Coles Phinizy, Jean Snow. Bureaus—Washington: James Shepley, Edward F. Jones, Robert Parker, James Truitt; Chicago: Hugh Moffett, Frank Campion, John Bryson, Helen Douglas, Arthur Shay; Los Angeles: Fritz Goodwin, Gene Cook, Robert Cahn, Ruth Dennis, Robert Lewin, Arnold Sagalyn, Jeanne Stahl; Atlanta: William S. Howland, Ron Raynolds; Boston: Jeff Wylie, Don Morris; Dallas: William Johnson, Milton Orshefsky; Denver: Barron Beshoar; Detroit: Fred Collins, Robert Drew; San Francisco: Martin O'Neill, David Zeitlin.

FOREIGN: Manfred Gottfried (Chief of Correspondents), Eleanor Welch. Bureaus—London: Eric Gibbs, George Caturani, Frances Levison, Patricia Beck, Monica Horne; Paris: Andre Laguerre, John Boyle, John Stanton, Mathilde Camacho, Lee Eitingon; Berlin: Emmet Hughes, Will Lang, David Richardson, Alice Crocker; Rome: George E. Jones, Barbara O'Connor, John Luter; Athens: Mary Barber; New Delhi: Robert Lubar; Shanghai: Roy Rowan; Tokyo: Carl Mydans; Mexico City: Robert Spiers Benjamin; Rio de Janeiro: William W. White; Buenos Aires: Robert Neville.

PUBLISHER
Andrew Heiskell

ADVERTISING MANAGER
Clay Buckhout

Vol. 27, No. 10 LIFE REG. U.S. PAT. OFF. September 5, 1949

COPYRIGHT UNDER INTERNATIONAL COPYRIGHT CONVENTION. ALL RIGHTS RESERVED UNDER PAN-AMERICAN COPYRIGHT CONVENTION. COPYRIGHT 1949 BY TIME INC.

CONTENTS

THE WEEK'S EVENTS

THE QUESTION IS: YANKS OR RED SOX? CARDS OR DODGERS? 17
FINNS SLAP DOWN THEIR COMMUNISTS 22
A LITTLE GIRL LEAVES HER HOME 24
EXHIBITS ENLIVEN THE 5% SHOW 26
EDITORIAL: ZIP IN TENNIS 30
MARTHA BECK HEADS FOR CHAIR 33
CIVIL WAR'S LAST SHELLS ARE EXPLODED 61

ARTICLE

COMEDY'S GREATEST ERA, by JAMES AGEE 70

PHOTOGRAPHIC ESSAY

SAN FRANCISCO HOUSES 44
PHOTOGRAPHS FOR LIFE BY CHARLES STEINHEIMER

MEDICINE

25 MILLION-VOLT CANCER TREATMENT 34

MOVIES

DONE BY MIRRORS 41

RADIO

GOODBY, GIVEAWAYS 58

BUSINESS

LIONEL DIESELIZES 67

OTHER DEPARTMENTS

LETTERS TO THE EDITORS 4
SPEAKING OF PICTURES: YOU CAN USE THIS TO CHECK IF YOUR SKIRT HAS THE PARISIAN LENGTH 8
LIFE CONGRATULATES NEW ORLEANS 90

THE COVER AND ENTIRE CONTENTS OF LIFE ARE FULLY PROTECTED BY COPYRIGHTS IN THE UNITED STATES AND IN FOREIGN COUNTRIES AND MUST NOT BE REPRODUCED IN ANY MANNER WITHOUT WRITTEN PERMISSION

LIFE'S COVER

Ben Turpin, whose irreconcilable eyes were a trademark of the great silent comedy recalled on pages 70 through 88, was not born cross-eyed. They stuck that way when he was playing Happy Hooligan, and became an asset. Turpin got his first movie break with Mack Sennett through Chaplin. He became the star of Sennett's permanent troupe and he remains a particularly friendly memory to those who like comedy broad and low. He was a fine acrobat; he was especially proud of his "108" (a somersault from a standing start). He died at 71, in 1940.

The following list, page by page, shows the source from which each picture in this issue was gathered. Where a single page is indebted to several sources, credit is recorded picture by picture (*left to right, top to bottom*) and line by line (*lines separated by dashes*) unless otherwise specified.

COVER—A.P.
4—WALTER SANDERS
6—INT.
8 THROUGH 12—MARTIN MUNKACSI
17—HY PESKIN
18, 19—T. L.T. DAVID PESKIN, BOT. LT. DAVID PESKIN, FRANCIS MILLER, DAVID PESKIN, RT. HY PESKIN EXC. BOT. RALPH MORSE
20—HY PESKIN, H.G. WALKER—ACME, HY PESKIN
21—HY PESKIN
22, 23—MARK KAUFFMAN EXC. T. RT. HEDE FOTO
24, 25—JOHN RAYMOND
26—T. RT. HARRIS & EWING, BOT CEN. CARTOON BY HENRY "HANK" BARROW FROM OMAHA WORLD-HERALD, CARTOON BY BRUCE RUSSELL FROM THE LOS ANGELES TIMES
27—INT.—INT., ACME—CARTOON BY BERRYMAN COURTESY WASHINGTON EVENING STAR CARTOON BY TEMPLE FROM NEW ORLEANS TIMES-PICAYUNE, CARTOON BY TALBURT FROM SCRIPPS-HOWARD NEWSPAPERS, CARTOON BY ORR © 1949 BY THE CHICAGO TRIBUNE
28—RT. CARL IWASAKI—A.P.
29—DMITRI KESSEL, ACME—JOE WELLINGTON FOR KANSAS CITY STAR
30—THE BETTMANN ARCHIVE
33—LT. INT.—W.W.—W.W.—A.P.—A.P., RT. NEW YORK DAILY NEWS PHOTO BY BILL WALLACE
34, 35, 36—GORDON COSTER
39—COURTESY UNIVERSITY OF ILLINOIS—DRAWING BY MATT GREENE—GORDON COSTER
41, 42—ALLAN GRANT
44 THROUGH 53—CHARLES STEINHEIMER
55—ROBERT W. KELLEY—ALLAN GRANT
56, 57—HERBERT GEHR, COLUMBIA BROADCASTING SYSTEM—LISA LARSEN—JACK MANNING FROM PIX, AMERICAN BROADCASTING CO., ALLAN GRANT FROM G.H. (2)
58—JON BRENNEIS FROM CAL-PICTURES—AMERICAN BROADCASTING CO.—INT.
61—JOE SCHERSCHEL
64—THE BETTMANN ARCHIVE
67, 68, 69—ALBERT FENN
70, 71—BROWN BROTHERS, THE ALBERT DAVIS COLLECTION (2), BROWN BROTHERS (2)
72, 73—EAGLE LION FILMS—THE ALBERT DAVIS COLLECTION
74, 75—EAGLE LION FILMS (2), CULVER
76, 77—FIRST NATIONAL COURTESY THE MUSEUM OF MODERN ART, UNITED ARTISTS (3)—MUTUAL CO. COURTESY THE MUSEUM OF MODERN ART
78, 79—THE ALBERT DAVIS COLLECTION, CULVER, BROWN BROTHERS, CULVER—PATHE-HAROLD LLOYD CORP. COURTESY THE MUSEUM OF MODERN ART
80, 81—COURTESY PHOTOPLAY MAGAZINE—BROWN BROTHERS
82—CULVER—BROWN BROTHERS
85—CULVER
88—ACME
90 THROUGH 96—JOHN DOMINIS

ABBREVIATIONS: BOT., BOTTOM; CEN., CENTER; ©, COPYRIGHT; EXC., EXCEPT; LT., LEFT; RT., RIGHT; T., TOP; A.P., ASSOCIATED PRESS; G.H., GRAPHIC HOUSE; INT., INTERNATIONAL; W.W., WIDE WORLD. THE ASSOCIATED PRESS IS EXCLUSIVELY ENTITLED TO THE USE FOR REPUBLICATION WITHIN THE U.S. OF THE PICTURES PUBLISHED HEREIN ORIGINATED BY LIFE OR OBTAINED FROM THE ASSOCIATED PRESS.

*It's easy to see he's got P.A.**

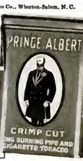
P.A.* means Pipe Appeal and Prince Albert

• Haven't you noticed the admiring glances addressed to the man who smokes a pipe? That's Pipe Appeal! And if you've ever smoked mild, rich-tasting Prince Albert—you know *that's* real smoking joy and comfort! For that choice, crimp cut tobacco is specially treated to insure against tongue bite. Get P.A.—America's largest-selling smoking tobacco!

R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

The National Joy Smoke

IT'S EASY TO ROLL A NEAT, GRAND-TASTING CIGARETTE WITH P.A.



The **HUMPBACK WHALE** is distinguished by its extremely long pectoral fins and large flat head. The Humpback has a remarkable habit of jumping clear of the water and then falling on its side with a great splash.

The **BOWHEAD WHALE** is marked by a gigantic mouth, measuring almost one-third its total length.

There's no mistaking a **WHITE WHALE.** It's the only whale with a milk-white skin as a family characteristic.

The **SPERM WHALE** is distinguished from all other whales by its huge head and long, narrow lower jaw. Herman Melville's famous "Moby Dick" was supposedly a rare albino Sperm Whale.

*Prepared in cooperation with specialists of the American Museum of Natural History, N.Y.

When you see a whale

THE "TRADE-MARKS" OF NATURE*

tell what kind it is

The ferocious **KILLER WHALE** has these identifying features: an erect black dorsal fin; a bluntly rounded snout; a white patch just behind and above the eye; and snowy-white underparts, which contrast with the jet black head and back.

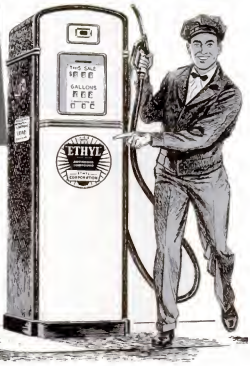
The largest animal in the world is the **BLUE WHALE,** identified by the decidedly bluish color of its body. Blue whales may grow to a length of over a hundred feet.

Male **NARWHALS** are marked by a long spiral tusk. Narwhal tusks were once sold as horns of the mythical Unicorn.

When you buy gasoline

THE TRADE-MARK "ETHYL"

identifies gasoline stepped up with "Ethyl" antiknock fluid



FOR POWER THAT DOES A WHALE OF A JOB...

for split-second response in traffic . . .

for smooth, eager power on the highway . . .

for the satisfaction of an engine running its best all the time . . .

ask for "Ethyl" gasoline—high quality gasoline improved with "Ethyl" antiknock fluid, the famous ingredient that steps up power and performance.

"Ethyl" antiknock fluid is made by **ETHYL CORPORATION,** *Chrysler Building, New York 17, N. Y.*

LIFE
Vol. 27, No. 10 September 5, 1949

BEST SECOND BASEMEN in baseball are involved in one play during a vital St. Louis-Brooklyn game on Aug. 24. Dodgers' Jackie Robinson has stolen second, while the Cardinals' Red Schoendienst falls to ground in vain attempt to stop wild throw by the catcher which went on out to center field and let Robinson go to third.

YANKS OR RED SOX? CARDS OR DODGERS?

In the 1890s Harvard's revered Charles W. Eliot, who knew a lot about literature but not so much about national tastes, called baseball "a wretched game . . . really a little weak . . . one of the worst games . . . ." Were Dr. Eliot alive today he would be dismayed to discover that millions of Americans were developing radio ear, television eye and bleacher sunburn.

The reason for this rash of ailments is that next week the major leagues' pennant races will pass the Labor Day milepost. For the second straight year the leading teams in both the National and American Leagues were neck and neck, and baseball fans could look forward to another entertaining stretch finish in September.

In 1949 there were no superteams to compare with the awesome New York Yankees of the '30s. But that made the season more exciting. Nobody knew last week whether the Brooklyn Dodgers could catch the St. Louis Cardinals in the National League, or whether the American League's crippled Yankees could stand off the challenge of the Boston Red Sox. But both pennant races were likely to be in doubt right down to the last week of the season. Once again two out of the four leading teams would have to waste a lot of money printing World Series tickets which would never be used.

A BUSY MOMENT IN BOSTON, AS PLAYERS RUN IN ALL DIRECTIONS, EXEMPLIFIES FRENETIC PACE OF THE SEASON'S HOME STRETCH. WASHINGTON'S CALVERT (LEFT)

RIVAL MANAGERS in the American League are Boston's Joe McCarthy (*left*) and the Yankees' Casey Stengel. Both of them seem cheerful under pressure of the close race.

WILL JOE FAN CASEY IN THE AMERICAN?

All season long the New York Yankees have defied all the laws of baseball logic by remaining in first place in the American League. The man most responsible for the Yankees' unexpected success is Manager Casey Stengel, for whom sportswriters felt sorry during spring training while they were dismissing the Yankees as a second-division team. Despite a terrible run of bad luck—this season the Yankees have suffered nearly 60 injuries that cost them one or more man-days of playing time—Stengel has done the outstanding managerial job of 1949. He has made the most of his limited manpower by taking advantage of the fact that a right-handed batter generally hits more effectively against a left-handed pitcher and vice versa. Stengel was short of starting pitchers, but he had Joe Page, who has made 44 relief appearances this year. The Yankees have responded to Stengel's methods by playing with an "old college try" (*opposite page, top*) as if every game would decide the pennant.

Meanwhile, at last week's end, the other clubs had not been good enough to catch up. Cleveland, which won the pennant and the Series last year, cooled off along with Bob Feller, whose famed "high, hard one" was now just a high one. But Joe McCarthy's Red Sox, a better team on paper than the Yankees, finally began to look as if they had found themselves. On Aug. 26 they won two games (while the Yankees were losing) to pull within a game and a half of the leaders.

HAS BUNTED. RUNNER (CENTER) HEADS FOR SECOND AS RED SOX FIELD BALL

RED SOX SLUGGERS, all over .300, keep Boston in race despite erratic pitching. They are (*from left*) Ted Williams, Dom DiMaggio, Vern Stephens and Johnny Pesky.

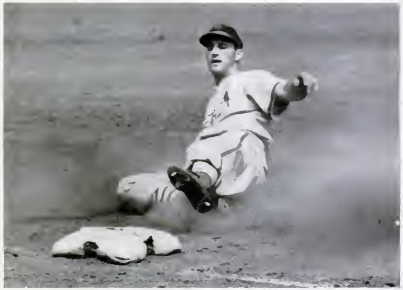
A ROLLING BLOCK on Philadelphia Second Baseman Nelson Fox by New York's Johnny Lindell (27) breaks up a possible double play, letting in two runs which provided Yankees' winning margin. Lindell facetiously received credit for "two runs batted in."

YANKEE BULL PEN SCATTERS as Philadelphia's Wally Moses (*left*) chases ball hit by Tommy Henrich. Star "fireman," Joe Page (without cap), is in front of Moses. Below, New York's Narhos is safe at third as Washington's Yost grabs for wild throw.

CONTINUED ON NEXT PAGE

SAFE AT FIRST, the Dodgers' Roy Campanella (39) gets there well ahead of Cardinals' Nippy Jones's tag. St. Louis won, then lost the next two games.

SAFE AT THIRD, Dodgers' Pee Wee Reese slides in as umpire signals with "V" sign at Boston. Boston started playing good ball too late to win pennant.

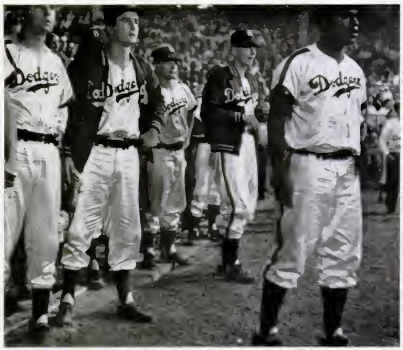


CARDINALS' HOPE for the pennant, Outfielder Stan Musial, is safe at third after tripling against Chicago. Despite poor start Musial, 1948 batting champion, was hitting .319 last week.

CAN STAN THE MAN BEAT THE BROOKLYNS?

In June the Brooklyn Dodgers were a lighthearted team. According to the fans, "The Brooklyns can sew it up anytime they want to." But last week the pressure was on the Dodgers, and it showed in the faces of the players (*below*) as they strained to catch up with the front-running St. Louis Cardinals.

The principal reason the Dodgers are worried about the Cardinals is Stan the Man Musial (*above*). Although Musial has been having only a fair season (for him), Dodger pitchers cannot seem to get him out. At Brooklyn this year he has pounded the ball for a .523 average, and when Musial gets a single or a base on balls, Dodger fans are merely relieved that he did not hit a home run. They were particularly relieved last week when Brooklyn's Negro pitcher, Don Newcombe, shut out the Cardinals while the Dodgers were doing some home-run hitting on their own account. That gave Brooklyn a 2-to-1 edge in an important series. But Newcombe was the Dodgers' only dependable nine-inning pitcher: the Cardinals had at least five. They also had Enos ("Country") Slaughter, whose .330 batting average last week was second only to Jackie Robinson's in the National League. The schedule also favored St. Louis. The Cardinals would finish the season playing most of their games at home, while the Dodgers had to hit the road.



ANXIOUS DODGERS watch Teammate Duke Snider's drive in a night game with Cardinals. Expressions changed later when the ball fell for a double which drove in a run and won the game.

THE FANS SCRAMBLE in every direction as a Dodger home run lands in Brooklyn's packed left field stand. Man in center has cupped his hands to catch the ball (visible just above rail at lower right); others are ducking out of the way. The ball, hit by Catcher Roy Campanella, eventually was fumbled by everybody and bounded back onto field.

THE VICTOR
UNTO VARJONEN

THE LOSER
AIMO AALTONEN

FINNS SLAP DOWN THEIR COMMUNISTS

By breaking a general strike, they once again defeat Red bid for power

A record-breaking log jam still blocking the Kemi River in northern Finland was just about the only testimonial left last week to a Communist attempt to seize power and bring the stubbornly democratic Finns under Soviet domination. To Finnish Communists the moment had seemed auspicious. Abolition of price controls and grain subsidies had doubled bread prices, and devaluation of currency threatened a rise in other commodities. The Kremlin gave its blessing—though no promise of help—for a Communist bid to regain at least the positions lost a year ago when an election had cost them all their cabinet posts. Now they planned to cripple the Finnish economy by strikes in virtually all trades from transport to bricklaying. A lumberjack strike at Kemi, 50 miles below the Arctic Circle, gave Communist leader Aimo Aaltonen his chance. He followed it up by calling out dockworkers, brewers, bakers, hoping to get 100,000 workers out at least. But the government, led by Unto Varjonen, a scrappy, 33-year-old cabinet member appointed for just such emergencies, met the strike threat head on. A brief flare of violence in Kemi between strikers and police showed its determination to meet force with force. The Federation of Trade Unions, dominated by Social Democrats, cooperated by warning its members to ignore the Communist call, and workers stayed on the job in droves. By week's end most of the 30,000 who had gone out were back at work. Finland, which had just received a $12.5 million loan from the International Bank to rehabilitate her industries, had wriggled away from the Iron Curtain once again.

AT HELSINKI MEETING Communist Matti Janhunen speaks to 5,000 workers before pile of logs stored for winter. Sign exhorts them to "protect your bread." Police were on hand, but meeting broke up without violence.

← THE BIGGEST LOG JAM IN HISTORY COVERS TWO SQUARE MILES

LAST TIME WITH HER FATHER Jeanette snuggles up against him while her mother looks on and tries to act as if nothing were wrong. Her father was allowed by doctors to sit up outdoors for this afternoon with his daughter.

PACKING HER CLOTHES, Jeanette admires the new wardrobe that mother had scraped together for the trip.

A LITTLE GIRL LEAVES HER HOME

Parents, unable to support her, send her away to Vienna to live

IN THE HOSPITAL Jeanette's father lies flat on his back. He has been hospitalized three times in four years. This time the doctors think he may be there several months.

GOODBY AT THE PIER before sailing is said as her mother kisses one of Jeanette's small hands. Her mother dressed her in her best new hat, dress and shoes for the sailing.

LAST PARTY is given for Jeanette on the lawn outside her apartment. Here Jeanette kisses one of her playmates.

THE NIGHT BEFORE SAILING she sleeps soundly as only a baby can while mother looks in on her lovingly.

HER DOG Chippy gets a farewell kiss on his furry neck as Jeanette leaves home to go to the pier in Manhattan.

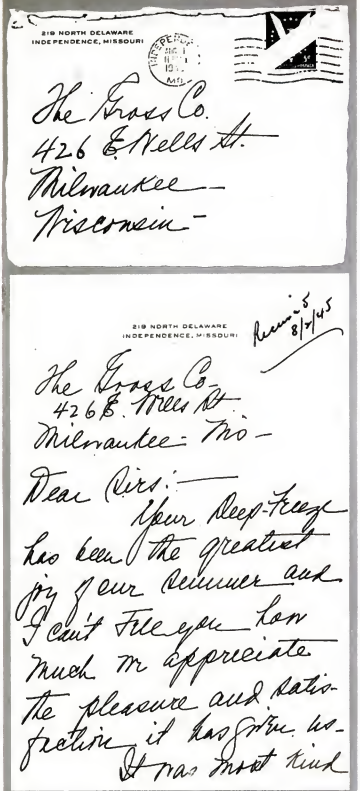
Jeanette Markunas is nearly 2 years old. She has just learned to sing and run and say her first few words. Her personality has just begun to develop.

Jeanette's father has tuberculosis. He lies in a veteran's hospital in Castle Point, N.Y., not able to work. Jeanette's mother, a war bride whom he met in Austria, has a job as a nurse and an apartment in Jackson Heights, Long Island. But she cannot work and keep Jeanette too. Mrs. Markunas' mother had been visiting her daughter in the U.S., but only on a visitor's permit. She had to return to Vienna.

With no one to turn to for help, Mrs. Markunas had to send Jeanette to Vienna with her grandmother. These eloquent pictures show Jeanette's last few hours in this country before she sailed on Aug. 17.

ON BOAT with grandmother she suddenly realizes her mother is not coming, screams, "Mommy, MOMMY!"

HER MOTHER WATCHES THE BOAT PULL AWAY—▶



219 NORTH DELAWARE
INDEPENDENCE, MISSOURI

The Gross Co.
426 E. Wells St.
Milwaukee
Wisconsin

219 NORTH DELAWARE
INDEPENDENCE, MISSOURI

Answered 8/7/45

The Gross Co.
426 E. Wells St.
Milwaukee - Wis -

Dear Sirs: -

Your Deep-Freeze has been the greatest joy of our Summer and I can't tell you how much we appreciate the pleasure and satisfaction it has given us. It was most kind of you to make it possible for us to have it.

Most Sincerely & Gratefully
Bess W. Truman
(Mrs. Harry)

The Gross
FOOD FREEZER

MODERN - - EFFICIENT - - DURABLE

Model No. 1125

FULLY AUTOMATIC

Designed to Meet Family Requirements

THIS DEEP FREEZER was the type sent to Summer White House, Independence, Mo. at Harry Vaughan's request. Mrs. Truman innocently thanked wrong man for it.

A BATTLE OF EXHIBITS

Last week a summer sideshow in the Senate Office Building had taken the play away from the main tent where Congress was staging its slow-motion legislative performance. The sideshow was billed as an inquiry into the ways in which Washington's "five percenters" peddle their real or pretended influence. At first there had been little to go on but a flurry of rumors and a flood of inspired leaks. But now, as the evidence piled up before Senator Clyde Hoey's investigating subcommittee, matters were getting down to black and white, as shown by the exhibits on these pages. And the words "deep freeze," usually uttered with a cynical smirk, were firmly grafted onto the national language ("You, too," cooed a painted sign in a store window, "can own a deep freeze!").

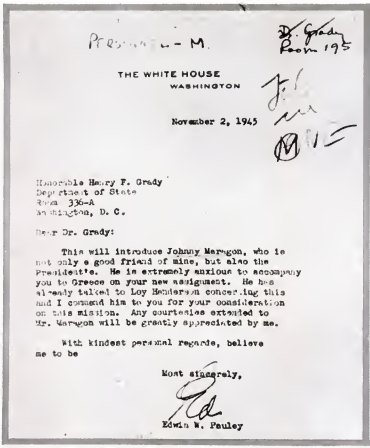
This was because Major General Harry H. Vaughan, President Truman's de-

CARTOONISTS BELABOR THE DEEP-FREEZE GAG

OMAHA EVENING WORLD-HERALD

LOS ANGELES TIMES

←**THANK-YOU NOTE** was sent by Bess Truman to Manufacturer Gross under the impression gift was from him. He wrote her thanks were due Perfumer Bennett.



PRESIDENT - M.

THE WHITE HOUSE
WASHINGTON

November 2, 1945

Honorable Henry F. Grady
Department of State
Room 33K-A
Washington, D. C.

Dear Dr. Grady:

This will introduce Johnny Maragon, who is not only a good friend of mine, but also the President's. He is extremely anxious to accompany you to Greece on your new assignment. He has already talked to Loy Henderson concerning this and I commend him to you for your consideration on this mission. Any courtesies extended to Mr. Maragon will be greatly appreciated by me.

With kindest personal regards, believe me to be

Most sincerely,

Edwin W. Pauley

Dr. Grady
Room 195

THE WHITE HOUSE
WASHINGTON

August 3, 1945

MEMORANDUM FOR MRS. RUTH B. SHIPLEY
Chief, Passport Bureau, State Department

Attention: Mr. E. L. Reeves.

Mr. John F. Maragon, executive for the Albert Verley Company of Chicago is arranging to visit the Continent, including the northern part of Italy for the purpose of re-establishing negotiations for essential oils for the above Company.

I will appreciate your arranging with the proper authorities so that Mr. Maragon may visit the above area for the purpose stated.

Col Vaughan informed Mrs Shipley which the President is personally interested in Maragon's trip to Italy. Col V. agrees that he is O.K. PJS 8-6-45

HARRY H. VAUGHAN
Brigadier General, U. S. Army
Military Aide to the President.

Maragon, John F.
B. Greece May 6, 44
Com. 7-9-45

CLC 7-9-45
Issued #7

WHITE HOUSE NOTES from Vaughan and Ed Pauley, then U.S. reparations commissioner, helped "Johnny" Maragon wangle two European trips. In both cases President Truman's name was used to add weight to requests. Both got action. On the trip to Greece Maragon was recalled from U.S. mission after posing as Truman's own agent.

ENLIVENS 5% SIDESHOW

voted military aide, had thoughtfully ordered seven deep freezers, back when they were hard to get, for the Trumans and other friends in high places (LIFE, Aug. 22). The evidence now showed that Chicago Perfumer David Bennett had paid for them. It also showed that Washington Fixer John Maragon, Harry Vaughan's good friend, had helped Bennett's company re-establish its contacts in Europe after the war and had helped arrange hard-to-get space on Air Transport Command airplanes. Since Maragon had testified that he had never received money for representing firms doing business with the government, the evidence looked bad for him. Called before the committee last week, he refused to ineriminate himself beyond admitting that he knew Harry Vaughan. As the hearings wore on, the nation's capital looked more and more like a county seat.

BEFORE-AND-AFTER views of presidential portrait for Vaughan's office, commissioned by David Bennett, show how Vaughan had the bow-stripes changed to polka dots.

WASHINGTON EVENING STAR

NEW ORLEANS TIMES-PICAYUNE

PITTSBURGH PRESS

CHICAGO TRIBUNE

MAE'S X-RAY In Denver an X-ray operator busy radiographing chests during an antituberculosis campaign got a big assignment: Mae West. Anxious to set a good example, she showed up to take her turn before the machine even though, as she frequently pointed out, she felt fine. The X-ray showed that Mae had not a trace of TB. In her own words, she was "as sound as one of the silver dollars used so extensively in the Rocky Mountain area," where "she has been playing *Diamond Lil* before capacity houses in the famed old opera house at Central City." Then, coining a choice sentence for publicity men to put in the mouth of the startled X-ray technician, she allowed it would be quite all right for him to say, proudly, "I've just done the nation's most famous chest." But the X-ray also showed something else. Just below the outline of the famous chest was a less well-known curve, a roll of flesh which was pushed up by the clearly visible stays of the corset the 57-year-old actress wears.

DETAIL OF A RIOT The astonished policeman in this picture was trying to restore order during a Communist-led riot in Santiago, Chile when he was pounced upon from the rear. The trouble began when the Santiago bus companies raised bus fares 14%, outraging students and commuters. A fairly orderly student protest was taken over quickly by the Communists and turned into a citywide riot which flared sporadically for 48 hours. By then the government, which had authorized the fare increase, had gained control of the situation but at a cost of 10 dead and 130 wounded.

FRANCE'S FIRE The worst forest fire in modern French history was burning itself out last week after it had threatened to engulf the city of Bordeaux. The great blaze got its start on August 20 when a strong wind stirred up several minor fires in the great pine stands which stretch south to the Pyrenees. In one terrifying day the merging fires spread over 80,000 acres, exploding in towering columns of smoke (*right*) and jumping roads and hastily erected firebreaks. Before the week was over, 14,000 persons, including troops, volunteers and professional firefighters, from all parts of France had been sent into the desperate battle. Some of them did not survive it. Cutting a swath 50 miles long and 7½ miles wide, the fire devastated 125,000 acres, claimed more than 80 lives and destroyed at least 200 homes. Many of the homeowners refused to leave their doomed houses and died with them. Others, like the elderly woman above, fled and then returned to find only the walls remaining.

PORTRAIT OF DISASTER At dawn on Aug. 21 three young men, all war veterans in their 20s, were screaming down U.S. Highway 24 in Kansas City in a coupe. They tore into a curve heading toward a railroad overpass, then slammed on the brakes when they saw they were going to crash. It was too late. The car leaped off the road, spun sidewise, smashed into one of the concrete abutments of the overpass and was flattened. All three were killed. When the remains of the car were hauled off, its profile was found clearly etched on the gray and undamaged stone.

MONKS WASSAILING WITH SAXON KING WITLAF

NEW DOLLARS FOR AN OLD WINE

We note with interest that the making of mead has been resumed in Britain. Mead is a heady and historic wine, derived from honey. With it the Vikings filled their cups. Beowulf drank it. Chaucer wrote of it in his *Miller's Tale*, and Sydney Smith recorded in his *Moral Philosophy* that "every clergyman's wife makes mead-wine of the honey." English monks of the jolly breed shown above were great ones for mead, quaffing and selling it with equal facility. It fell out of commercial use after the monks were dispersed by the Reformation, and until lately mead was just about forgotten. Now the British government has taken to the idea that Americans, among others, will be delighted to pay dollars for mead. We herewith raise to bone-dry Sir Stafford Cripps "One full cup of English mead, breathing of the May."

HORSE SENSE ON THE AIR

Television has been barred (from automobiles) in 14 states.

Good!

ZIP IN TENNIS

WITH NEW FACES AND LOTS OF COLOR, THE GAME LOOKS UP

This has been a good summer for tennis—good enough to cheer about, anyhow—and we are happy to celebrate the fact in these columns. We don't say it has been a "great" tennis season or one to take the play away from all other sports; as we indicate on pages 17 to 21, the 1949 baseball races have produced more stars and concentrated thrills. But tennis is by its nature international, and its current zip and tingle make for a nicer world all around.

This year the international flavor of the game has been thoroughly restored: the Australians have walked off with the U.S. doubles title; the Italians have come up with an interesting player in Cucelli; the two Czechoslovak aces, Drobny and Cernik, have refused to let the Prague Communists limit their tournament participation, and even the Philippines have turned up on the big-time tennis map. Individuals more than nations make tennis, and this year's tennis dramas have been terrific.

Just what kind of drama makes for a good tennis season? The way to find out is to sit in the sun at Forest Hills, say, and listen to the oldtimers replay the great incidents of the past. They recall the time when Henri Cochet of France squeaked through in three five-set matches at Wimbledon in 1927. He was down two sets to Hunter in the quarter-finals, down two sets (and about to lose at match point in a third) to Tilden in the semi-finals, and down two sets to Borotra in the finals, yet he rallied to win all three matches. The oldtimers remember Bitsy Grant, the Atlanta mite, upsetting Ellsworth Vines in the 1933 Nationals more vividly than they recall any of Vines's easy victories. Tennis is supposed to be a polite game, but the competitors who were at least mildly contemptuous of the official United States Lawn Tennis Association atmosphere are recalled where the perfect gentlemen are forgotten. The cool insolence of Bobby Riggs, the screwball antics of Frank Kovacs, the cocky drollery of Fred Perry, the mock heroics of Ecuadorean Pancho Segura, the heaven-shattering dramatics of Bill Tilden—these are what crop up in memory. Finally the great strokes and styles are recalled—Budge's backhand, Tilden's all-around arsenal, Vines's steaming flat drive that cleared the net by a fraction of an inch, Perry's running forehand and his clever adaptation of table-tennis shots, Jack Crawford's grace, Sidney Wood's deftness, Vincent Richards' volleying, Cochet's ability to take the ball on the rise.

To generalize, then, a good tennis season demands a player who can go through a tournament as if it were part of the script for *The Perils of Pauline*, a man who can escape from one horrible predicament after another to emerge with final victory. Secondly, there must be a potential giant killer at large on the courts, a Bitsy Grant with a reputation for dragging at least one good man down per tournament. Third, there must be at least one problem child with a good game and an unpredictable temperament to perturb the high-ranking officials of the U.S.L.T.A. and the Davis Cup moguls. Finally, there must be a variety of styles and strokes on display.

Well, maybe the styles and strokes of 1949 are not of the best. The aggressive game played by the young Californians, based in large measure on a hard service followed by a rush to the net, has led in recent years to a scamping of back-court and ground-stroke technique. In all other respects 1949 has had everything. Californian Ted Schroeder, who seems to specialize in harrowing five-setters wherever he goes, put on a *Perils of Pauline* act at Wimbledon that rivaled Cochet's 1927 performance in every respect. In his first match Schroeder dropped two sets to Mulloy; then he won two. Schroeder had Mulloy 5-4 and match point in the fifth and concluding set when his thumb suddenly cramped in at a right angle. Unable to yank his thumb straight, Schroeder dropped the game. He finally pulled out the set, but his Wimbledon perils were far from over. The Australian Sedgman took him to five sets and had him twice at match point in the quarter-finals, and the South African Sturgess made it a five-set battle in the semifinals. In the finals against the Czech Drobny it was a five-set affair all over again.

There was a giant-killer incident at Wimbledon this year when Miss Gem Hoahing, a Chinese ballet dancer who is less than 5 feet tall, beat the aggressive and lace-pantied Gorgeous Gussy Moran of California by a perfect display of defensive tennis. But the No. 1 giant killer of 1949 is Felicisimo Ampon, a 5-foot-3 Filipino who weighs around 100 pounds. At South Orange, N.J., Ampon knocked off South Africa's Eric Sturgess, the man who had reached the U.S. National finals in 1948. Ampon went on to Newport, where he continued to dump bigger and supposedly better men.

Throughout early 1949 the ranking U.S. champion, Pancho Gonzales (LIFE, June 6), continued to be the No. 1 problem child. He won the Newport tournament, but before reaching the finals he had driven the Tennis Fathers crazy by slopping through matches with weaker players.

The uncertainties of 1949, with Talbert, the diabetic, staving off insulin shock with sugar water to beat Gonzales at Southampton, having afforded the spice demanded by tennis fans. Beyond this the interest of 1949 has been heightened by the new names that have been cropping up. College kids have been going places in the tournaments; new characters such as Dick Mouledous, Tony Trabert, Jack Tuero and Dick Savitt have appeared on the scene. The war kept players like Vic Seixas or Irvin Dorfman, the college group of yesteryear, from gaining the experience needed to reach championship status. But in a year or two a whole new group of top-flight youngsters will be in evidence. Maybe they will lack something of the graceful finish demanded of the oldtime back-court game, but their aggressive attitude means that tennis is on its way back to high estate.

THERE'S A PLACE FOR GOOD HOT SOUP IN EVERY SCHOOL CHILD'S DAY

More and more today, teachers and parents realize the important bearing that good meals have on good health . . . and good marks. The immense energies that children use up in study and play have to be replaced. That is why dieticians recommend a substantial hot dish in each schoolday lunch.

Soup is ideal for this . . . appetizing, nourishing, easily digested. And, for lunch at home or lunch at school, a variety of pleasing meals can be planned 'round soups from Campbell's 21 Kinds. Here are two soups that are special favorites with the youngsters.

LUNCH AT HOME—When the children come home for lunch, watch their eyes light up at sight of a steaming bowl of Campbell's Vegetable Soup! Fifteen tempting garden vegetables in good beef stock—it's almost a meal in itself! Have Campbell's Vegetable Soup often!

LUNCH AT SCHOOL—If the children take their lunch with them to school, try giving them a vacuum bottle filled with piping hot Campbell's Tomato Soup, prepared with *milk!* This way, their favorite soup is extra-delicious, extra-nourishing, too. They'll love it!

Royal Garden Party . . . at Buckingham Palace

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY
YARDLEY, LONDON

Where royalty walks . . . there's "Bond Street"

Like the traditional elegance of London's fashionable West End, like the majestic charm of royal gatherings, "Bond Street" Perfume is brilliant and stirring—encountered everywhere among women of beauty and sophistication. "Bond Street" Perfume, $2.50 to $15. Toilet Water, $1.65 and $2.75. Sachet, $1.50. Dusting Powder, $1.65. Talc, $1.00. Plus tax.

"Bond Street" by YARDLEY

Yardley products for America are created in England and finished in the U.S.A. from the original English formulas, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N. Y. C.

MARTHA PLACE

RUTH SNYDER

ANNA ANTONIO

EVA COO

MARY CREIGHTON

HELEN FOWLER

ESCORTED BY AN OFFICER AND MATRON, 200-POUND MARTHA BECK ARRIVES AT SING SING, TWO HOURS AFTER HEARING HER SENTENCE

MARTHA BECK HEADS FOR THE CHAIR

"Lonely hearts" murderess will be the seventh woman electrocuted in Sing Sing Prison

In a Bronx courtroom last week Justice Ferdinand Pecora, with shaking voice, pronounced the death sentence upon two stolid defendants who seemed less affected by it than he did. Then hefty Martha Jule Beck, 29, and Raymond M. Fernandez, 34, her "Latin lover," were hustled off to Sing Sing Prison to die for the murder of an Albany widow they had met through a mail-order "lonely hearts" club. When Martha Beck's sentence, now set for the week of Oct. 10, is carried out she will follow in the footsteps of seven other unglamorous women who have gone to the electric chair in New York state, six of them at Sing Sing. The six (*left*): Mrs. Martha Place, who killed her stepdaughter (executed 1899); Mrs. Ruth Snyder, convicted with Henry Judd Gray in the sashweight slaying of her husband (1928); Mrs. Anna Antonio, who plotted her husband's murder (1934); Mrs. Eva Coo, who insured, then killed her hired man by running over him in a car (1935); Mrs. Mary F. Creighton, who helped her lover poison his wife (1936), and Mrs. Helen Fowler, who, with a partner, bludgeoned a service-station attendant in a holdup (1944).

HOTCHKISS AND HIS WIFE LISTEN TO DOCTOR'S DESCRIPTION OF TREATMENT

25 MILLION-VOLT CANCER TREATMENT

Chicagoan, 72, may be cured by atom smasher's rays

The tired-looking old man at left is a retired expressman named Fordyce Hotchkiss. He has a cancer in the throat which doctors told him was incurable. The growth was too large to be removed surgically, and no known drug could halt its spread. For months Hotchkiss has waited hopelessly for painful and inescapable death. Then a few days ago, in a small underground room at the University of Illinois College of Medicine at Chicago, Hotchkiss learned of a new treatment that might save his life. In casual, matter-of-fact words Dr. R. A. Harvey told him about a 25 million-volt atom smasher called a betatron: it was the first such machine ever installed in this country for medical use and had not yet been tried on a human being. But scientists believed that its rays would cure certain cancers which no other known treatment could control. For unlike standard X-rays, which are absorbed near the surface and may cause dangerous skin burns, the betatron's powerful short-wave radiation could penetrate deep-lying tumors without damaging the outer tissue.

"There aren't any sparks," the doctor said. "There's nothing touching you. The only thing you notice is the noise." Hotchkiss said, "You're asking if I want to try this thing?" He whispered to his wife and faced the doctor. "Yes. Anything that will help." Dr. Harvey adjusted his patient on a table in front of the big machine. Then, followed by his assistants and Mrs. Hotchkiss, he led the way to an adjoining room protected from the rays by nearly 3 feet of cement and lead. With his eyes close to a peephole through which he could see Hotchkiss' face reflected in a mirror, he signaled for the machine to be turned on. There was a shrill hum like the whine of a giant mosquito. At the end of 3½ minutes he said, "Okay, that's it." Hotchkiss had felt nothing, yet the rays had penetrated his tumor and smashed some of its malignant cells. It would take many more treatments to prove the value of the betatron against cancer. But whatever the outcome, the case of Fordyce Hotchkiss would make medical history.

IN BETATRON ROOM Doctor Harvey leads Hotchkiss and wife past sheet-draped treatment table to take a close look at machine which produces superpowerful X-rays.

BETATRON IS AIMED with sights which look like the rings used to aim a machine gun. Above, they are placed to direct narrow X-ray beam through the patient's neck.

BEFORE TREATMENT everyone except patient leaves room to avoid unnecessary exposure to X-rays. As his wife waited in an adjoining room, she said a few silent prayers.

IN CONTROL ROOM doctor looks at Hotchkiss through an observation port in wall before ordering his assistant at right to turn controls and put the betatron into action.

DURING TREATMENT doctor watches his patient in mirror which reflects Hotchkiss' image through peephole. At the moment this picture was taken, 25 million-volt X-rays were passing through Hotchkiss' neck. Afterward Hotchkiss commented, "I didn't feel anything . . . . I wasn't thinking of anything . . . . I almost went to sleep."

CONTINUED ON NEXT PAGE

AFTER TREATMENT Hotchkiss smiles with relief as he is greeted by his wife and Dr. Harvey. His wife hands him back his glasses, which she had held.

CANCER IS MEASURED with pair of calipers to determine its precise size. If the lump later becomes smaller, doctors will know X-rays are taking effect.

LEAVING X-RAY ROOM, Hotchkiss, his wife and doctor pass through underground corridor. He will get additional treatments during next three weeks.

CONTINUED ON PAGE 30

NAME THIS DARLING BABY!

$25,000.00 CASH PRIZES

SEND ME A NAME FOR MY NEW BLUE-EYED BABY GRANDDAUGHTER

SAYS AUNT JENNY

Contest Fun for Everyone!

Make up a First Name
by using any of the letters in this slogan

"YOU'LL BE A BETTER COOK THAN EVER WITH NEW BETTER-THAN-EVER SPRY"

1,027 CASH PRIZES!

1st PRIZE—$10,000.00	25 PRIZES—$100.00 EACH
2nd PRIZE— 2,500.00	1000 PRIZES—10.00 EACH

PLUS FREE GROCERIES FOR A YEAR
($1,500.00 WORTH) TO THE WINNER OF THE FIRST PRIZE

HERE ARE THE SIMPLE RULES

1. Send in a first name for Aunt Jenny's new granddaughter. Names must be made up only from letters appearing in this Spry slogan:

"You'll be a better cook than ever with new better-than-ever Spry"

You may use any letters that appear in the slogan, but you may not use any letter more times than it appears. No name containing the letter "D" would be eligible because that letter does not appear in the slogan. No name may contain more than one "C" for instance because that letter appears only once in the slogan.

2. Write the name for Aunt Jenny's granddaughter and your own name and address on any plain piece of paper or on entry blanks available through grocery stores.

3. Mail your entries to:

"Name This Darling Baby" Contest
P. O. Box 102
New York 46, N. Y.

Entries with insufficient postage will not be accepted. All entries must be postmarked not later than October 16, 1949 and received before November 1, 1949.

4. Submit as many entries as you wish, but each entry must be accompanied by a label from any can of Spry. All entries must be the original work of contestants submitted in their own names. No more than one prize will be awarded to one family.

5 This contest is open to any person in the continental United States, Hawaii and Alaska . . . except employees of Lever Brothers Company, its subsidiaries and affiliates, its advertising agencies and members of their immediate families. The contest is subject to all state and federal regulations.

6. Entries will be judged by the judging staff of The Reuben H. Donnelley Corporation. In case of ties, awards will be based on a 25-word statement which tying contestants will be asked to write, completing the sentence, "I suggested the name ..... because . . . ." In case of remaining ties, duplicate prizes will be awarded. Judges and Lever Brothers Company will be guided by appropriateness, originality and simplicity. The decision of the judges is final. No entries will be returned. Lever Brothers Company will decide whether or when to publish or announce winning names. All entries and ideas therein become the property of Lever Brothers Company who shall have the right to use with contestants' names in Lever advertising.

7. All winners will be notified personally or by mail. A complete list of winners will be sent to all contestants requesting one and sending a stamped, addressed envelope (about two months following close of contest).

• The name you send in must be made up from the letters in the slogan above. It can be a simple or an unusual name—a long or short name. Just make sure it doesn't contain any letters that are not included in the slogan. And the letters can be used only as many times as they appear in the slogan—see the simple rules to win. Submit as many entries as you please . . . but be sure each entry is accompanied by a label from any can of Spry!

For Hints and Tips listen to Aunt Jenny's Real Life stories Monday thru Friday CBS

SPRY

ANOTHER FINE PRODUCT OF LEVER BROS. COMPANY

What makes it tick?

As this fascinating capsule of wheels and gears and springs ticks off the seconds, minutes, hours, most of us take it for granted that the delicately balanced mechanism will keep on miraculously turning power into time. And so it will—if the watch you wear has a jeweled-lever Swiss movement and you give it good care.

There's no sound as sweet to a watchmaker's ear as the gentle tick of a fine watch movement. Your watchmaker knows that *quality* counts—that the *works and workmanship* inside the watch determine its accuracy and long life. That's why he'll tell you that it pays to buy a quality watch—with a fine jeweled-lever Swiss movement.

To give the best wear, your watch deserves good care. Your jeweler and his repair craftsmen know what makes a fine watch tick. Thanks to them—and to the Official Swiss Watch Repair Parts Program—any watch with a quality jeweled-lever Swiss movement can be serviced economically and promptly.

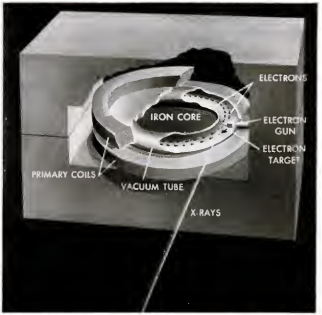
For the gifts you'll give with pride—let your jeweler be your guide

The WATCHMAKERS OF SWITZERLAND

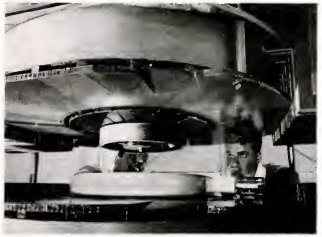
"It's Watch Inspection Time," September 12th-17th.

©1949 Swiss Federation of Watch Manufacturers

X-RAYS ARE TESTED on a wooden head into which tubelike ionization chambers are inserted to record the depth of penetration. The wood has the same resistance to passage of X-rays as a human head. Animal tests were also made with the betatron radiation before it was decided to treat a human being.

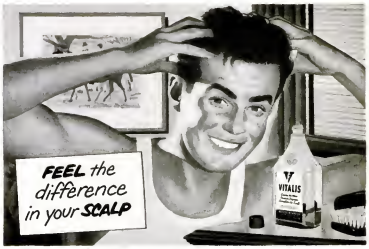


HOW BETATRON OPERATES is shown above. Electrons shot into doughnut-shaped vacuum tube are propelled by electromagnetic forces set up by the coils and iron core. By varying electrical current in coil, electrons can be made to veer and strike platinum target, giving off energy which constitutes X-rays.



INTERIOR OF A BETATRON pushed apart with jackscrews is examined by two physicists at Allis-Chalmers plant in Milwaukee, where Chicago betatron was manufactured. The doughnut, with the electron gun protruding at right, rests between split halves of the machine's huge laminated steel body.

Vitalis "LIVE-ACTION*" care



What a wonderful wake-up glow in your scalp—when you use Vitalis "*Live-Action*" care. That's Vitalis and the "60-Second Workout!" Nothing like 50-seconds' tingling massage with the *active* Vitalis formula to (1) stimulate your scalp (2) prevent dryness (3) rout flaky dandruff (4) help check excessive falling hair. Your scalp feels refreshed, *invigorated*. Then 10 seconds to comb and you're all set!

gives you HANDSOMER HAIR

Now see how much neater, how much handsomer your hair *looks*—set to *stay* that way all day! No "patent-leather" shine. Vitalis contains no greasy liquid petrolatum—just pure, natural vegetable oil. For a scalp that *feels* its best and hair that *looks* its best, get "*Live-Action*" Vitalis at any drug counter today.

"LIVE-ACTION"
*VITALIS
and the
"60-Second Workout"

• Many scalp specialists prescribe two of Vitalis' basic ingredients for dry, flaky scalp. The Vitalis workout *stimulates* scalp, *prevents* dryness.

Product of Bristol-Myers

P. S. Your barber knows how to give you a stimulating, refreshing Vitalis treatment for scalp and hair. Ask him for a professional application of "Live-Action" Vitalis.

4-WAY PROTECTION

4 DOGGONE GOOD REASONS FOR USING

No doubt about 4-Way Protection here. And there's no doubt that your motor gets the 4-Way Protection it needs when you use Premium Sinclair Opaline Motor Oil. Opaline protects these 4 ways . . . 4 doggone good reasons for always using Opaline.

1. CLEANS — Keeps your motor clean as a whistle—combats carbon, sludge, lacquer, corrosive acids.

2. SEALS — Improves piston seal to save gasoline, save oil and improve power.

3. COOLS — Draws searing heat away from cylinder walls, bearings and other engine parts.

4. LUBRICATES—Tough protective film reduces wear and saves repair expense.

PREMIUM

SINCLAIR OPALINE MOTOR OIL

REG. U.S. PAT. OFF.

SUPER-REFINED BY THE PHETONE PROCESS

DONE BY MIRRORS

Movie Actress Shelley Winters never actually appears in the picture above. All you see is her reflection. Shelley is sitting in a booth, mirrors to front, rear and one side. Photographer Allan Grant, out of sight, is leaning over to point his camera at the mirror into which Shelley is looking. His picture shows Shelley's face as reflected by the mirror in front of her and her back as reflected from mirror behind her to mirror in front. Then the mirrors multiply the images to infinity.

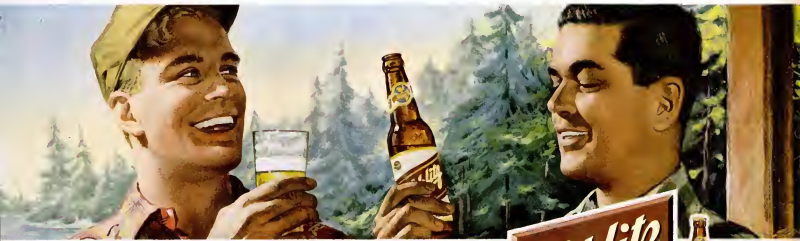
CONTINUED ON NEXT PAGE

ON THE UNIVERSAL LOT Shelley wears dressing room ensemble, which distracts people who would otherwise be working or eating their lunch. Shelley is 26 and has been in Hollywood on and off for seven years. Universal Pictures, her employer, hopefully thinks she will turn out to be another Jean Harlow.

IN HER NEW FILM, *East of Java*, Shelley plays a sexy, sleazy, slithering entertainer who does her stuff in a Far Eastern nightclub, singing an animated song called *One Man Woman*. In all her films to date, which include *A Double Life* and *The Great Gatsby*, she has been given the role of a blond floozy.

"I was curious...

I tasted it...



Now I know why Schlitz is...

The Beer that made Milwaukee Famous!"

Schlitz

© 1949, JOS. SCHLITZ BREWING CO., MILWAUKEE, WIS.

MODERN TOWN HOUSE, one of many in San Francisco, employs characteristic redwood, was designed by Dinwiddie, Hill and Joseph.

SAN FRANCISCO Houses

They embody a new U.S. regional architecture

Scattered over the green and brown hills which dip into San Francisco Bay are a number of houses which are probably more fun to live in than any others in the U.S. Propped out over the edge of steep banks, spread out wide and low in small valleys or shoe-horned into city lots, almost every one is a dramatic and imaginative creation of wood, stone, trees, shrubs and land. Taken together, these houses comprise a new kind of architecture known as "Bay Region Modern," a style which may well set the pace in U.S. home design during the next 25 years.

Pioneered by a group of uninhibited architects like Gardner Dailey and William Wilson Wurster, now dean of architecture at M.I.T., these houses are a revolt against many of the things that ordinary people do not like about ordinary modern architecture: its stark white walls, meaningless expanses of glass brick, chromium trimming and shiny black floors. Bay Region houses are generally constructed of warm-textured redwood, run heavily to sun decks, terraces and plate-glass windows, reveal a high regard for the owner's comfort. On this and the following pages LIFE presents a color catalog of some houses in the San Francisco Bay region.

PHOTOGRAPHS FOR LIFE BY CHARLES STEINHEIMER

HIGH ABOVE GOLDEN GATE Architect Mario Corbett lounges on the terrace of the house he built for himself. Hilltop offers such an overwhelming view Corbett divided his house into sections so that the vista could be enjoyed piecemeal instead of all at once. Sculptured abstracti wood. Walls and hedge boxes are also redwood. B a casual type of construction that would be diff

House has a flying porch, indoor trees

One reason the San Francisco area has developed so spritely an architecture is that its breezy and vigorous citizens have not been afraid to entrust their money to imaginative young architects. The Hall house shown here is the first commission executed by two young men named Jack Hillmer and Warren Callister. They designed it for a family of three adults and two youngsters who all have a liking for simple, informal living. The site was a steep Marin County hillside that is rich in wild iris, grasses and oak trees, and which looks across to Mount Tamalpais. As in many another Bay Region house, the architects made the interior (*below*) as open and porchlike as possible. In addition, they preserved such natural beauties as the two trees which continue to grow up through the house itself. As a final touch they dramatically cantilevered 33 feet of terrace out over the valley.

ERED TERRACE looks precarious but is firmly sup- wavy I-beams, although it still can bend several inches.

GLASS-WALLED LIVING AREA merges with dining space (*right*), has a radiant-heated concrete floor. This is one of three wings. The other two contain bedrooms and utility rooms.

TWO BIG OAKS grow through house's entry way and jut above its roof. Rain falling through the roof hole soaks into earth held by cement walls.

COUNTER DIVIDES kitchen, backed by living room fireplace, from dining space, facilitates servantless housekeeping. View through door *(right)* shows how house perches on a hill.

CITY AND BAY OF SAN FRANCISCO are spread out below the glass-walled penthouse atop the three-story town house of Mrs. Sarjah M. Lloyd. Alcatraz

Island appears between the posts, Golden Gate at extreme left. Architects Anshen and Allen had to procure especially thick plate glass to withstand the winds.

"INVERTED GABLE" ROOF and terrace help make Havens' home, in words of Architect Harwell Hamilton Harris, "a sky house more than an earth house."

AT SUNSET the terrace (*below*) affords one of the most dramatic views in the Bay area. The windows at the right form one wall of the 15 x 30-foot living room.

BIG CIRCUS PLAYROOM for the children opens onto the patio. On the far side of the patio is the living room and dining wing. As in many California homes, heating plant consists of simple electric units.

Every Bay Region house is different

Although they have certain common characteristics like redwood walls, openness of plan and a tendency to low, sloping roofs, every good Bay Region house is unique in design. This is because each one, unlike most U.S. homes, represents a tailor-made solution to the particular living problems of the owner. Thus the comparatively modest house on this page was designed for music-loving Joaquin Grill, and the more pretentious one on the page opposite for a wealthy real-estate owner, Weston Havens, whose hillside home is reached by a small footbridge connected with the street.

The ground-hugging Grill home in Oakland, which recently changed hands, was designed by Joseph Esherick around an open patio where the children could play by day. Separated living and sleeping areas allowed the Grills to enjoy their piano by night without disturbing the youngsters. The Havens' home, by contrast, rears abruptly from a hillside. With its soaring roofs and decks, which fairly project its occupants into a superb view of San Francisco, it is probably the most spectacular house in the U.S.

SURROUNDED on three sides by the house and on the fourth by a hill, patio is well protected from wind, a perennial Bay Region problem. The fireplace chimney does double duty as an outside barbecue.

HOODED FIREPLACE in the center of the room heats living room of Mario Corbett's $20,000 house on cool days; on cloudy ones two amber-glass skylights in the ceiling give a sunlit effect. Along the wall near the door is a slanting magazine rack. The East-facing deck in the background is ideal for sunning.

MOSAIC TUB brightens the Corbett bathroom, whose walls are finished in copper sheathing and varnished redwood. Window above the tub looks west toward Pacific Ocean. From various parts of house one can see bay, three mountains and four counties, although house is but 15 minutes away from town.

Bay influence is spreading

Bay Region houses are usually as striking inside as out. However they employ almost no "interior decoration" in the ordinary sense; there is an almost complete absence of paint, wallpaper and bric-a-brac. Instead the plain materials from which the houses themselves are built—wood beams, board walls, stone, metalwork—are left untouched to provide their own natural and harmonious decor. Interiors are saved from barrenness by bright rugs, warm lighting, interesting sculpture.

Because California has a mild, dry climate, these houses are not as expensive as they look, requiring no elaborate heating plants, cellars, frost-proof masonry or plumbing, little insulation. This means people of even moderate means can afford them since architectural fees and the expense of highly individualistic design are partially offset by savings afforded by the climate. In cooler climates they would be more expensive. However, demand for these highly livable houses is growing, and already new and cheaper materials, more efficient heating systems and ingenious construction methods are beginning to make them more practical all over the U.S.

Bedroom overlooks a small garden bright with a fish pool and wild flowers. → Railing (right) leads down steps to the guest room and vegetable garden.

Copyrighted Material

BIGGEST QUART

OF PROTECTION YET!

"Anti-Acid"? YES!
"Detergent"? YES!
"High V.I."*? YES!

*High Viscosity Index—means high resistance to change in body under extremes of heat and cold.

You Get UNSURPASSED TRIPLE-ACTION

1 **Free-Flowing** – Here's fast engine turnover – instant flow of lubricant to all moving parts. New Mobiloil's high V.I. and rich lubricating qualities result from years of advanced research by Socony-Vacuum.

2 **Full Protection** – New Mobiloil's choice stocks and "built-in" cleaning properties mean unsurpassed protection against friction, corrosion, harmful deposits. Socony-Vacuum pioneered with solvent-refined oils and effective detergents to help keep engines cleaner.

3 **Maximum Economy** – Special refining processes remove undesirable elements – put in effective agents that retard corrosion, reduce "inside" troubles. Result: Long-time money savings in terms of fewer repairs, greater operating economy.

NEW Mobiloil

Mobilgas
SOCONY VACUUM

Change Now! At Your Mobilgas-Mobiloil Dealer's!

SOCONY-VACUUM OIL COMPANY, INCORPORATED and Affiliates: MAGNOLIA PETROLEUM COMPANY, GENERAL PETROLEUM CORPORATION

GOODBY, GIVEAWAYS

The government's FCC decrees an end to radio's most popular programs

All last week some of the most generous people in America were squawking in outrage because the U.S. government had ordered them to stop being so open-handed. Radio's giveaway programs, which were handing out some $5 million a year in such things as refrigerators, autos, diamond rings and airplane trips to the North Pole, were told by the Federal Communications Commission that giveaways were lotteries and accordingly illegal. After Oct. 1, said the FCC sternly, radio could no longer lavish gifts on its audience.

"Interference with free speech," cried the president of the National Association of Broadcasters. "It's a shame the FCC should be so nasty," said a lady who had won $700 on *Winner Take All*. Networks said they would fight in court to save giveaways, now radio's most popular programs. The fight, while it might not defeat the ban, would put it off beyond Oct. 1, and giveaway businessmen, like Adolphe Wenland (*below*), professed no immediate worries. Plenty of people felt wistful over the possible passing of an era when loot poured over the airways and anybody with a phone and a modicum of information had a chance to get rich quick.

FCC voted 3 to 1 for the ban. Against it was Commissioner Frieda B. Hennock (*right*); for it, Commissioners Webster and Walker (*above*) and Sterling (not shown).

"GIVEAWAY KING" Adolphe Wenland sits at his desk in a Hollywood hotel before a blackboard which lists the clients whose products he arranges to have given away. Clients, who are attracted by the free publicity, pay him to get their merchandise on the big programs. He has given away everything from music boxes to monkeys.

CONTINUED ON NEXT PAGE

I REALLY DON'T NEED LESSONS
BUT I CAN'T RESIST THAT MENNEN SKIN BRACER

Its He-Man Aroma
"WOWS" the Ladies!

Helps Heal Tiny
Razor Nicks, Too!

LARGE 5-OZ. BOTTLE 49¢
GIANT 12-OZ. BOTTLE 98¢

MEN WITH DRY HAIR!

Read why

3 Out of 5 Men Chose This Amazing

Hair Conditioner*

- Keeps even driest hair neatly, *naturally* in place!
- No grease to "gum up" hair!
- Fortified with lanolin, that's so much like natural scalp oils!
- No alcohol to make dry hair even drier!
- Has a masculine aroma!
- More far your money! A big 5-ounce bottle for only 49¢.

*Over the second choice brand in comparison survey.

FIRST BIG GIVEAWAY, *Pot-O-Gold,* began in 1939, gave cash to people who were simply home to answer phone. Its $1,000 prizes were record for time.

"BRIDE AND GROOM" marries off a couple in a radio studio chapel five days a week, gives the newlyweds appliances like washing machines. Programs

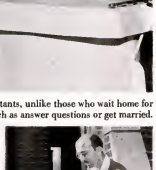
$13,000 WORTH of women's wear, housewares, went to Navy bachelor.

BIG STACK of small gifts is heaped on a prizewinner by *Ladies Be Seated.*

A $64 PRIZE seemed big money in 1944 when *Take It or Leave It* was at height of popularity. It enriched American language with phrase "the $64 question."

like this may escape ban because contestants, unlike those who wait home for phone calls, do something at studio, such as answer questions or get married.

LIVING STATUE was one of objects given by *Detect and Collect.*



MONKEYS were another one of *Detect and Collect's* sets of useless prizes.

CONTINUED ON NEXT PAGE

In 16 Seconds A Trotter Can Travel One Furlong ... But In Only

TWO SECONDS

Bayer Aspirin Is Ready To Go To Work!

MAKE THIS TEST!

To actually see how fast it's ready to go to work, drop a Bayer Aspirin in a glass of water and time its disintegrating speed. What happens in the glass, happens in your stomach.

Millions use Bayer Aspirin to relieve ordinary headache, because it starts disintegrating with astonishing speed . . . is actually ready to go to work in *two seconds.* And they know this is why Bayer Aspirin brings quick relief.

But important as *fast relief* is when you're in pain, there are also *other* reasons why Bayer Aspirin is the choice of millions.

First, it's remarkably effective. Second, it's wonderfully gentle. In fact, Bayer Aspirin's single active ingredient is *so effective,* doctors regularly prescribe it for pain relief . . . is *so gentle* to the system mothers give it even to small children on their doctors' advice.

So don't experiment with drugs that have not stood the test of time. Do as millions do—use Bayer Aspirin for fast, dependable relief from headache, neuritic or neuralgic pain. And when you buy, buy by name. Ask for *Bayer* Aspirin.

***Because no other pain reliever can match its record of use by millions of normal people, without ill effect, one thing you can take with complete confidence is genuine**

BAYER ASPIRIN

Fashion Magic for the "In-Between!"

You look inches taller if you're 5'5" or under! It's a MURRAY SICES suit with its excellent fit . . . clever styling . . . ingenious details that all serve to slim and trim you, without costly alterations.

Illustrated: (One of many available styles) Leaf-shaped collar, slot-tabbed pockets, in finest GLENTERRY, an exclusive Murray Sices fabric of 100% worsted. Also available in American Woolen Co. Gabardine, Kenmak Worsted Chack, Kenmak Worsted Sharkskin, Shelby Tweed. Fascinating Fall colors. Sizes 14½ to 24½.

And the price is a pleasant surprise.

Murray Sices ORIGINAL

At fine stores throughout the country, or write: THE MURRAY SICES CORPORATION 252 West 37th Street, New York 18, N.Y.

THEY ALSO GAVE OUT HEADACHES

A VICTIM of giveaway was Mrs. Kathie Zahn. She got off a train wearing a red hat, was mobbed by people who had been told that a red-hatted woman on train was a clue to $20,000 prize. She sued program, collected some $1,500.

A RASH WINNER was Cadet Ralph Stephenson. Overwhelmed at winning $4,600 last month, he invited radio audience to his wedding at West Point next June. When 5,000 acceptances came in, Stephenson withdrew invitation.

A HOLDOUT was Mrs. Joseph Weingart of St. Louis, Mo., who won $12,000 worth of prizes in August, 1948, was driven half crazy by salesmen and free loaders, finally refused to accept prizes which were eventually given to charity.

NEW! DIFFERENT!
A False Teeth Cleanser that Really Cleans!

Coleo, made by Colgate, preferred by 7 out of 10 false-teeth wearers in introductory tests!

Film is one of the hardest things to remove from false teeth! Does Coleo succeed? Hundreds tried Coleo in introductory tests. More than 7 out of 10 preferred Coleo to all types of false-teeth cleansers! There's your answer!

Gently fizzes off film and stains in 10 to 15 minutes without brushing!

Coleo contains a special ingredient developed by Colgate Scientists to gently fizz away mucin (film) and removable surface stains better, quicker . . . with complete safety to plates! Coleo makes false teeth and mouth feel fresher, cleaner. Leaves teeth sparkling! Try Coleo today!

Note: Coleo will not fade dentures, even the new, acrylic plastic plates.

Coleo is the trade-mark of the Colgate-Palmolive-Peet Company

Year in and year out you'll do well with the HARTFORD

—all forms of fire, marine and casualty insurance and fidelity and surety bonds.

See your Hartford agent or insurance broker

HARTFORD FIRE INSURANCE COMPANY

HARTFORD ACCIDENT AND INDEMNITY COMPANY

HARTFORD LIVE STOCK INSURANCE COMPANY

HARTFORD 15, CONNECTICUT

Orchid key: Left front—White Hybrid • Left rear—Cypripedium • Right front—Hybrid Cattleya • Right rear—White Brasso • Photo by Roy Carlson

AS IT SAYS ON THE LABEL:

"There is nothing better in the market"

100 PROOF • BOTTLED IN BOND • *BROWN-FORMAN DISTILLERS CORPORATION* • *AT LOUISVILLE IN KENTUCKY*

© 1949—B. F. DIST. CORP.

Berkshire's Complementary Colors

the new stocking colors
for the loveliest legs in the world

Costume by Vera Maxwell for Strawbridge & Clothier, Philadelphia

Exquisite stocking shades . . . to complement your individual costume and accessories in this season's new color wheel of fashion! In sheer, sheer Berkshire 51-Gauge Nylons and Nylace Kantruns . . . better-fitting, longer-wearing . . . in your exact size and length. The stocking shade illustrated is *Tawny Copper*. From $1.35 to $1.95.

sheer sheer **Berkshire** stockings

Nylace Reg. U. S. Pat. Off. (c) 1949, *Berkshire Knitting Mills, Reading, Pa.*

ON SUMTER PARADE GROUND 82ND AIRBORNE ENGINEERS USE MINE DETECTORS TO LOCATE SHELLS WHILE INTERIOR DEPARTMENT OFFICIALS AND PRESS LOOK ON

LAST SHOTS OF CIVIL WAR

Demolition experts find old shells at Fort Sumter are still explosive

As it prepared to make the Fort Sumter national monument ready for tourists, the Department of the Interior felt a sudden twinge of anxiety. What about the old rusty shells that have lain buried for 84 years and more beneath Sumter's parade ground and in the crumbling masonry? Could they still explode? To find out, the department sent Army engineers into the fort on Aug. 20. After a few minutes' work with mine detectors they had the answer. The place was full of live shells which could be exploded very easily (*right*). It took eight days to locate and dispose of them.

Sumter stands on a sand bar in the harbor at Charleston, S.C. At 4:30 a.m. on April 12, 1861, after weeks of bickering between the newly formed Confederacy and the Union, one shell arched out from the shore and burst over the fort. A few moments elapsed, so that there could be no doubt that this was the first defiant, lonely shot of the Civil War, and then the heavy bombardment began.

In the next 34 hours Confederates poured 2,192 shells into Sumter, blasting away with everything from 12-pounders to 13-inch mortars. Then the garrison, with the fort in flames, surrendered. Surprisingly not one man had been killed, although one did lose his life when a saluting gun blew up during the evacuation ceremony.

Immediately Confederates moved in, cleaned up the mess and got ready to fight off Union counterattacks. When they came, beginning in 1863, they were savage. Union troops launched an amphibious assault and were repulsed with the loss of four boats and 115 men. Nine ironclads tried to reduce the fort and five were sunk. For 567 days Sumter was besieged. A Confederate soldier, keeping track of shells that struck the fort, counted up to 46,053—3,500 tons of them. Again and again Sumter was wrecked and rebuilt under fire, but the Confederates never surrendered it. Finally, when the war was almost over, and with Sherman and his Union army near at hand, they simply called it quits and moved out. After the Civil War, Sumter was recommissioned. In World War II it served again. A coast defense unit was stationed there.

100-POUNDER GOES UP with a majestic blast on a beach where it was gingerly carried to be set off by radio.

CONTINUED ON PAGE 64

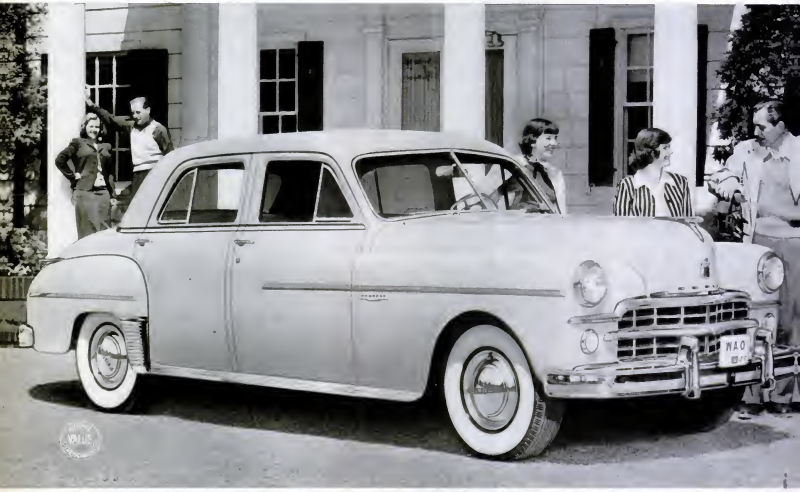
NEW YORK CITY — "Our new Dodge has such beauty, so much style, is so luxurious inside! And it cost even less than we thought!"
—Mrs. Robert S. Dennis, 148 East 48th St.

BALTIMORE, MD. — "I like the idea of my Dodge having separate fenders — easy and inexpensive to repair if bumped and damaged."
—Frank T. Scarborough, 807 East 24th St.

LOUISVILLE, KY. — "I wanted a car with plenty of head and leg room. So I shopped the market—and bought the new Dodge!"
—Carl T. Fischer, 1860 Mellwood Ave.

LISTEN!

THE HOTTEST VALUE TODAY'S BIG RUGGED



MORE! Double-Life Brakes . . . Cyclebonded brake linings last up to twice as long. Wider safety-rims hold tires on wheels in case of sudden tire failure...you retain steering control. Super-cushion tires ride softer.

MORE! Master-Styled Instrument Panel . . . rich in beauty. Rotary-action controls . . . clear-view dials grouped in front of driver. A turn of the ignition switch key starts motor . . . no buttons or pedals to push.

MORE! Giant Luggage Compartment . . . specially designed to add to *usable* space. Effortless spring-balanced rear deck lid—"no rattle" tool storage.

HOUSTON, TEXAS — "If you're looking for a car that costs but little to run — take my tip, partner, and settle on Dodge like I did!"
—*Shirley Helm, 1547 Kirby Drive*

HOLLYWOOD, CAL. — "At last a car that makes it easy for a woman to step in and out of graefully! That's my new Dodge!"
—*Miss K. Roberts Williamson, 4451 Simpson Ave.*

SAN FRANCISCO, CAL. — "It's a great advance in car design — the way the Dodge is bigger inside, yet more compact outside!"
—*Gerald Hyde, 107 Tapia Drive*

FROM COAST-TO-COAST IS LOW-PRICED DODGE!

"WE'RE A DODGE FAMILY"
— say Mr. and Mrs. W. A. Oettler
Greenwich, Connecticut

"Our beautiful new Coronet is our sixth Dodge—and it's the best Dodge we've ever owned!" Mrs. Oettler is enthusiastic about new Dodge beauty and ease of handling. And Mr. Oettler remarks, "Dodge is amazingly low in price—and an outstanding value for the money."

You could pay a thousand dollars more for a car and still not get all the *extra room*, ease of *handling* and famous *ruggedness* of this beautiful new Dodge

THE BIGGER Dodge dollar buys a far bigger value! From bumper to bumper, Dodge gives you more for the money. *Yet Dodge prices start just a few dollars above the lowest-priced cars!*

Dodge is HIGHER ON THE INSIDE—so you won't knock your hat or head. Dodge is *lower outside* for a road-hugging ride. Dodge is LONGER ON THE INSIDE—so you can stretch out and ride in comfort. Dodge is *shorter outside* to make parking easier. And the big new Dodge is WIDER ON THE INSIDE—to give you welcome elbow room in both front and rear seats. Dodge is *narrower outside* so it fits your garage with room to spare!

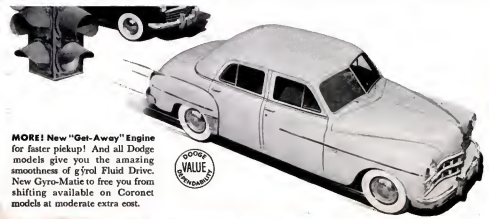
Yet this is only the *beginning* of Dodge value! Dodge gives you one feature after another to make your Dodge ride smoother, handle easier, get away faster, perform better.

See and drive today's big rugged Dodge. Learn what Dodge value and DEPENDABILITY mean in terms of long car life and low cost of upkeep.

MORE! Room For Your Head . . . and for your legs . . . for your elbows! Dodge seats are many inches wider . . . "knee level" for restful support when you ride.

MORE! Doors Open W-i-d-e! You don't have to be a "contortionist" to gracefully step in or out of a Dodge. Door-checks hold doors open until you close them.

MORE! Dodge Fenders merge into flowing lines . . . yet they are bolted on, not welded. Easy and inexpensive to repair or replace if damaged.



MORE! New "Get-Away" Engine for faster pickup! And all Dodge models give you the amazing smoothness of g'yrol Fluid Drive. New Gyro-Matic to free you from shifting available on Coronet models at moderate extra cost.

The Big Rugged

DODGE

Just a few dollars more than the lowest-priced cars!

OPPOSITE VIEWS OF THE BATTLE

UNION WIVES AND CHILDREN were evacuated after war became a possibility. Here they sail north while one of Sumter's guns fires a parting salute.

FROM CONFEDERATE SIDE bombardment looked like this, with forts and gun emplacements on all sides of harbor blasting away at island in center.

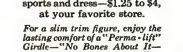
FROM UNION SIDE the artist saw heavy shellbursts but few troops. Fort commander had wisely ordered men off parapet to work sheltered guns below.

THE LIFT THAT NEVER LETS YOU DOWN

For the curves you crave, wear a dainty "Perma-lift"® Bra—the magic bra preferred by smart women everywhere. Guaranteed to give you lasting healthful support, there's no straining pull on your shoulder straps. The magic cushion insets gently support your breasts from below, never lose that support through countless washings and wear. Deftly fashioned of satin, broadcloth or nylon, there's a new "Perma-lift" Bra style just perfect for you. Be expertly fitted today. For sports and dress—$1.25 to $4, at your favorite store.

For a slim trim figure, enjoy the lasting comfort of a "Perma-lift" Girdle—"No Bones About It—Stays Up Without Stays."

®"Perma-lift" and "Hickory" are trade marks of A. Stein & Co. Reg. U. S. Pat. Off., Chicago



Fast HELP for HEADACHE

BROMO-SELTZER
FIGHTS HEADACHE THREE WAYS

For fast help from ordinary headache always take Bromo-Seltzer. It fights headache three ways:

1. Relieves Pain of Headache.
2. Relieves Discomfort of Upset Stomach.
3. Quiets Jumpy Nerves.

Curious Use only as directed. Get Bromo-Seltzer at your drug store fountain or counter today. A product of Emerson Drug Company since 1887.

SUNBURN?

Get SOOTHING RELIEF with this PROTECTIVE Powder!

For sunburn discomfort, sprinkle on Ammens Powder right away! It cushions the contact between your clothes and tender skin—helps prevent irritating clothes rub.

You'll find Ammens Antiseptic Powder soothing, protective for all skin irritations. It's so soft—provides remarkable "cushion comfort." Relieves itching, burning, chafing and soreness of prickly heat, diaper rash, athlete's foot, etc.

Get Ammens Powder at any drug counter today. No luxury tax.

FREE trial-size can. Write today to Dept. L-991, Bristol-Myers Co., Hillside, N. J. *(Offer limited to U.S.A.)*

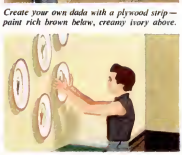
AMMENS Medicated Powder

New party manners for your DINING ROOM...under $50!

*Pattern 5879

Recipe for smart dining: cut down on old table and paint green.

Create your own dado with a plywood strip—paint rich brown below, creamy ivory above.



Your treasured plates in holders give interest to the wall.

*Materials used, in addition to Armorlite: plastic furniture covering, Boltaflex—about $4.00 a yard; Boston Varnish Company Kyanize Paint—about $5.25 a gal.; Ben Mont paper draperies, 79c a pair.

JUST AS SURE AS YOU'RE BORN . . . you can give your dining room a sparkling new look, just like this one, for less than $50!

First things first . . . start with the floor—all professional decorators do! You'll find a BIRD ARMORLITE Rug the satiny glowing key to your handsome new-looking dining room! Its resilient, tough enamel surface laughs at wear . . . and a whisk with mild soap and water at cleaning time keeps it glossy and bright. Perhaps you're sold on traditional, or maybe you lean toward modern ideas . . . you'll find your perfect floor in BIRD ARMORLITE'S gleaming decorators' colors and original patterns. Bird's fine products have been famous since 1795 . . . dependable is the word for Armorlite quality!

We've been working up smart decorating ideas that a few dollars and a little work on your part will turn into attractive and delightful rooms like the one pictured here. We've designed and snipped and sewed and painted . . . and we've proved that you can easily do every one of these tricks yourself, and give your dining room a thrilling new lift for under $50! Try some of these ideas in your own home . . . it's amazing how far a beautiful BIRD ARMORLITE Rug and your ingenuity can go toward snubbing decorating costs!

BIRD Armorlite and Linoleum FLOOR COVERINGS

BIRD & SON, Inc. Established 1795

EAST WALPOLE, MASSACHUSETTS

Try on colors, drapes, rug patterns . . . redo your whole home in the "Color Schemer," Bird's new book that's yours, for only 10c! The "Color Schemer" is chock full of ideas, lets you experiment with color in your home. Just ask your dealer for the "Color Schemer" . . . and while you're there ask to see the other beautiful Armorlite patterns—he can help you choose the other things you need, too! You'll find BIRD ARMORLITE Rugs and Floor Coverings at department, furniture and floor covering stores everywhere.

Vitality SHOES...LASTING QUALITY

IN EVERY SEEN and UNSEEN DETAIL

There's more to a Vitality shoe than meets the eye! Every detail, seen and unseen, gets careful attention. Result? Shoes with *lasting* good looks... shoes that keep their shape and good fit. Shoes that give you *more* for your money. Visit your Vitality dealer... and take your pick from an array of glorious new fall styles.

Complete Range of Sizes and Widths $10.95 $11.95 $12.95

And Vitality Open Road Shoes for Outdoor and Campus Wear $7.95 • $8.95

VITALITY SHOE COMPANY • DIVISION OF INTERNATIONAL SHOE COMPANY • ST. LOUIS 3, MISSOURI

LIONEL'S NEW GENERAL MOTORS F3 DIESEL WHIZZES PAST AN OLDER MODIFIED PRAIRIE MODEL IN WHICH A WORKMAN DROPS A PILL THAT MAKES REAL SMOKE

LIONEL DIESELIZES

An old railroad company brings miniature locomotives up to date

While most major American railroads are currently suffering from a modest drop in business, one railroad company is enjoying the best year in its history. It is the Lionel Corporation, which since 1900 has been turning out miniature trains and equipment with such increasing fidelity to type that it now has to tell customers how to create tiny thunderstorms to run their trains through. Aware that other lines have been dieselizing for some time (96.7% of all the locomotives ordered by U.S. railroads since the end of the war are diesels), Lionel last year fell in line. Its program was halted, however, by a diesel horn which failed to blow true. This year, the horn problem licked, Lionel is dieselizing as fast as anybody *(above)*. This month at the year's production peak it is turning out 18,000 cars and 52,000 pieces of track a day, for Lionel knows well the anticipation with which new railroad equipment will be awaited Christmas morning by thousands of bright-eyed fathers.

CONTINUED ON NEXT PAGE

Join
Lucius Beebe

IN ONE OF THE WORLD'S FOREMOST CLUBS

LUCIUS BEEBE, distinguished columnist and arbiter of good taste, is a member of the Aqua Velva After-Shave Club.

The way you *feel* depends a lot on the way you *look*. A dash of Aqua Velva, the world's most popular after-shave lotion, and your face takes on a healthier glow . . . feels cool, refreshed! Yes, it pays to keep young-looking. It pays to join the After-Shave Club.

You become a member when you use Aqua Velva. With thousands of men signing up for after-shave comfort, sales of this wonderful lotion have more than doubled in the past five years alone!

No other after-shave has Aqua Velva's distinctive "masculine" aroma. Get some today. See why it's the world's most popular after-shave!

A FEW OF THE MEMBERS

JAMES THURBER • ALBERT SPALDING • JOHN ERSKINE
SIR CEDRIC HARDWICKE • ELY CULBERTSON

NEW PLANS FOR LIONEL'S $15.5 MILLION BUSINESS ARE DISCUSSED AT

ASSEMBLY LINE turns out 125 diesels an hour during present rush season. Workers apply final touches as the locomotives go by under their own power.

MEETINGS OF OFFICERS AND ENGINEERS, HERE STUDYING A NEW DIESEL

TEST RUNS of experimental models are made by running them continuously until they break down. Diesels do 3 mph, equal to 102 mph by full-size unit.

Sure sign of a great Tom Collins

Cassia from China...
Valencia peel from Spain...
Juniper from Italy...
To these *vintage* year botanicals, the world's finest...
Add American grain spirits—
and Hiram Walker's 91 years distilling skill...
There you have a great gin that points the way
to better-tasting, cool, summer gin drinks.

HIRAM
WALKER'S Distilled London Dry GIN

90 proof. Distilled from 100% American Grain. Hiram Walker & Sons Inc., Peoria, Ill.

BUSTER KEATON

CHARLIE CHAPLIN

HAROLD LLOYD

HARRY LANGDON

COMEDY'S GREATEST ERA

MACK SENNETT'S MANIACS AND FOUR MASTER CLOWNS MADE ACTION BOTH LOUDER AND FUNNIER THAN WORDS

by JAMES AGEE

James Agee is a poet who has been motion-picture critic of TIME and *The Nation*. He wrote the commentary for the notable recent film, *The Quiet One*, and recently spent months studying movie comedy of the great silents.

IN the language of screen comedians four of the main grades of laugh are the titter, the yowl, the bellylaugh and the boffo. The titter is just a titter. The yowl is a runaway titter. Anyone who has ever had the pleasure knows all about a bellylaugh. The boffo is the laugh that kills. An ideally good gag, perfectly constructed and played, would bring the victim up this ladder of laughs by cruelly controlled degrees to the top rung, and would then proceed to wobble, shake, wave and brandish the ladder until he groaned for mercy. Then, after the shortest possible time out for recuperation, he would feel the first wicked tickling of the comedian's whip once more and start up a new ladder.

The reader can get a fair enough idea of the current state of screen comedy by asking himself how long it has been since he has had that treatment. The best of comedies these days hand out plenty of titters and once in a while it is possible to achieve a yowl without overstraining. Even those who have never seen anything better must occasionally have the feeling, as they watch the current run or, rather, trickle of screen comedy, that they are having to make a little cause for laughter go an awfully long way. And anyone who has watched screen comedy over the past 10 or 15 years is bound to realize that it has quietly but steadily deteriorated. As for those happy atavists who remember silent comedy in its heyday and the bellylaughs and boffos that went with it, they have something close to an absolute standard by which to measure the deterioration.

When a modern comedian gets hit on the head, for example, the most he is apt to do is look sleepy. When a silent comedian got hit on the head he seldom let it go so flatly. He realized a broad license, and a ruthless discipline within that license. It was his business to be as funny as possible physically, without the help or hindrance of words. So he gave us a figure of speech, or rather of vision, for loss of consciousness. In other words he gave us a poem, a kind of poem, moreover, that everybody understands. The least he might do was to straighten up stiff as a plank and fall over backward with such skill that his whole length seemed to slap the floor at the same instant. Or he might make a cadenza of it—look vague, smile like an angel, roll up his eyes, lace his fingers, thrust his hands palms downward as far as they would go, hunch his shoulders, rise on tiptoe, prance ecstatically in narrowing circles until, with tallow knees, he sank down the vortex of his dizziness to the floor, and there signified nirvana by kicking his heels twice, like a swimming frog.

Startled by a cop, this same comedian might grab his hat brim with both hands and yank it down over his ears, jump high in the air, come to earth in a split violent enough to telescope his spine, spring thence into a coattail-flattening sprint and dwindle at rocket speed to the size of a gnat along the grand, forlorn perspective of some lazy back boulevard.

Those are fine clichés from the language of silent comedy in its infancy. The man who could handle them properly combined several of the more difficult accomplishments of the acrobat, the dancer, the clown and the mime. Some very gifted comedians, unforgettably Ben Turpin (*see cover*), had an immense vocabulary of these clichés and were in part so lovable because they were deep conservative classicists and never tried to break away from them. The still more gifted men, of course, simplified and invented, finding out new and much deeper uses for the idiom. They learned to show emotion through it, and comic psychology, more eloquently than most language has ever managed to, and they discovered beauties of comic motion which are hopelessly beyond reach of words.

It is hard to find a theater these days where a comedy is playing; in the days of the silents it was equally hard to find a theater which was not showing one. The laughs today are pitifully few, far between, shallow, quiet and short. They almost never build, as they used to, into something combining the jabbering frequency of a machine gun with the delirious momentum of a roller coaster. Saddest of all, there

A GOOD COMEDIAN OF THE SILENT FILMS COMBINED

THE TALENTS OF A DANCER, ACROBAT, CLOWN AND MIME. HERE A MASTER, BUSTER KEATON, PUTS CHARACTER AND COMEDY INTO A SIMPLE EXERCISE IN EQUILIBRIUM

are few comedians now below middle age and there are none who seem to learn much from picture to picture, or to try anything new.

The trouble with talkies

TO put it unkindly, the only thing wrong with screen comedy today is that it takes place on a screen which talks. Because it talks, the only comedians who ever mastered the screen cannot work, for they cannot combine their comic style with talk. Because there is a screen, talking comedians are trapped into a continual exhibition of their inadequacy as screen comedians on a surface as big as the side of a barn.

At the moment, as for many years past, the chances to see silent comedy are rare. There is a smattering of it on television—too often treated as something quaintly archaic, to be laughed at, not with. Some 200 comedies—long and short—can be rented for home projection. And a lucky minority has access to the comedies in the collection of New York's Museum of Modern Art, which is still incomplete but which is probably the best in the world. In the near future, however, something of this lost art will return to regular theaters. A thick straw in the wind is the big business now being done by a series of revivals of W. C. Fields's memorable movies, a kind of comedy more akin to the old silent variety than anything which is being made today. Mack Sennett now is preparing a sort of pot-pourri variety show called *Down Memory Lane* made up out of his old movies, featuring people like Fields and Bing Crosby when they were movie beginners, but including also interludes from silents. Harold Lloyd has re-released *Movie Crazy*, a talkie, and plans to revive four of his best silent comedies (*Grandma's Boy*, *Safety Last*, *Speedy* and *The Freshman*). Buster Keaton hopes to remake at feature length, with a minimum of dialog, two of the funniest short comedies ever made, one about a porous homemade boat and one about a prefabricated house.

Awaiting these happy events we will discuss here what has gone wrong with screen comedy and what, if anything, can be done about it. But mainly we will try to suggest what it was like in its glory in the years from 1912 to 1930, as practiced by the employes of Mack Sennett, the father of American screen comedy, and by the four most eminent masters: Charlie Chaplin, Harold Lloyd, the late Harry Langdon and Buster Keaton.

CONTINUED ON NEXT PAGE

Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? **Your deodorant can be the difference . . .** and you will never know how lovely you *can* be until you use FRESH.

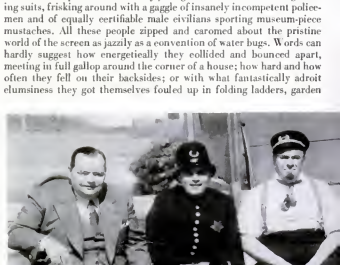
FRESH is so completely effective, yet so easy and **pleasant to use . . .** Different from any deodorant you have ever tried. **Prove this to yourself** with the free jar of creamy, smooth FRESH we will send you.

Test it. Write to FRESH, Chrysler Building, New York, for your free jar.

WORK WAS PLAY at Sennett's studio, which was equal parts sweatshop and anarchic utopia. Here Sennett (*center*) and colleagues rib Genius At Work.

COPS, COMICS AND GIRLS

MACK SENNETT made two kinds of comedy: parody laced with slapstick, and plain slapstick. The parodies were the unceremonious burial of a century of hamming, including the new hamming in serious movies, and nobody who has missed Ben Turpin in *A Small Town Idol*, or kidding Erich von Stroheim in *Three Foolish Weeks* or as *The Shriek of Araby*, can imagine how rough parody can get and still remain subtle and roaringly funny. The plain slapstick, at its best, was even better: a profusion of hearty young women in disconcerting bathing suits, frisking around with a gaggle of insanely incompetent policemen and of equally certifiable male civilians sporting museum-piece mustaches. All these people zipped and caromed about the pristine world of the screen as jazzily as a convention of water bugs. Words can hardly suggest how energetically they collided and bounced apart, meeting in full gallop around the corner of a house; how hard and how often they fell on their backsides; or with what fantastically adroit clumsiness they got themselves fouled up in folding ladders, garden



THE ORIGINAL KEYSTONE COPS were partially inspired by the frantic gendarmes in French comedies. They were (*left to right*) Fatty Arbuckle, Bob-

THE SENNETT GIRLS were born when Sennett saw that "a nice-looking Jane" made the front page, but President Wilson was buried on page three.

hoses, tethered animals and each other's headlong cross-purposes. The gestures were ferociously emphatic; not a line or motion of the body was wasted or inarticulate. The reader may remember how splendidly upright wandlike old Ben Turpin could stand for a Renunciation Scene, with his lampshade mustache twittering and his sparrowy chest stuck out and his head flung back like Paderewski assaulting a climax and the long babyish back hair trying to look lionlike, while his Adam's apple, an orange in a Christmas stocking, pumped with noble emotion. Or huge Mack Swain, who looked like a hairy mushroom, rolling his in outsize pants. Or Fatty Arbuckle, with his cold eye and his loose, serene smile, his silky manipulation of his bulk and his satanic marksmanship with pies (he was ambidextrous and could simultaneously blind two people in opposite directions).

The intimate tastes and secret hopes of these poor ineligible dunces were ruthlessly exposed whenever a hot stove, an electric fan or a bulldog took a dislike to their outer garments: agonizingly elaborate drawers, worked up on some lonely evening out of some Godforsaken lace curtain; or men's underpants with big round black spots on them. The Sennett sets—delirious wallpaper, megalomaniacally scrolled iron beds, Grand Rapids *in extremis*—outdid even the underwear. It

CONTINUED ON NEXT PAGE

by Vernon, Ford Sterling, Chester Conklin, Clyde Cook, Mack Swain, James Finlayson and (*prone*) Hank Mann. They all became stars or featured players.

SALON-SAFE FOR "DIFFICULT" HAIR

SALON-SMART FOR EVERY HEAD

Here's the home permanent that even women with "hard-to-wave" hair can give themselves with real confidence of salon-type results!

For the new, improved Richard Hudnut Home Permanent is not an *ordinary* home wave... but a real, salon-type product! With it, you use the same sort of preparations...even the same improved cold wave process found gentlest and best for waving thousands of heads in the Richard Hudnut Fifth Avenue Salon!

No fear of harsh, frizzed ends, thanks to the gentler, *cream* waving lotion. No worry about being able to do a good job. *If you can roll your hair on curlers, you'll manage beautifully.*

So make your next permanent a Richard Hudnut Home Permanent. There isn't a lovelier, more luxurious, softer home wave for *any* head! Price, $2.75; refill without rods, $1.50. (Prices plus Tax.)

HERE'S WHY USERS PREFER HUDNUT!*

1. Gives you the wave you wish you were born with—soft, luxurious, natural-looking.
2. Doesn't dry hair or spill ends.
3. Fast and easier, too! Special Hudnut pre-softening makes winding easier; ends less difficult!
4. Exactly the type curl you desire—tight or loose—but never a frizz on the ends!
5. Lasts longer—gives weeks more pleasure and prettiness!
6. Includes Richard Hudnut Creme Rinse, wonderful for making hair lustrous, soft, more "easy to do."
7. More manageable—greater coiffure variety.

*As expressed by a cross section of Hudnut Home Permanent users recently surveyed by an independent research organization.

Accepted for Advertising by the Journal of the American Medical Association.

New! Improved!

Richard Hudnut

Home Permanent

Just follow the crystal clear directions for the simplest, easiest, most successful home permanent ever.

FOR THE 1 MAN IN 7 WHO SHAVES DAILY

A SPECIAL PREPARATION FOR SHAVING

It Needs No Brush Not Greasy or Sticky

MODERN LIFE now demands at least 1 man in 7 shave *every day*. This daily shaving often causes razor scrape—irritation.

To help men solve this problem, we perfected Glider —a rich, soothing cream. It's like your wife's vanishing cream—not greasy or sticky.

SMOOTHS DOWN SKIN

You just wash your face thoroughly with hot water and soap to remove grit and the oil from the skin that collects on whiskers every 24 hours. Then spread on Glider quickly and easily with your fingers—never a brush.

Instantly Glider smooths down the flaky top layer of your skin. It enables the razor's sharp edge to *glide* over your skin, cutting your whiskers close and clean *without scraping or irritating the skin.*

Especially for the 1 man in 7 who shaves daily

For men in responsible positions—doctors, lawyers, businessmen and others who must shave *every day*—Glider is invaluable. It helps eliminate the dangers frequent shaving may have for the tender face and leaves your skin smoother and cleaner. Glider has been developed by The J. B. Williams Company, who have been making fine shaving preparations for over 100 years.

TRY GLIDER FREE

You can get Glider at any toilet-goods counter. Or, because we're so positive that Glider will give you more shaving comfort than anything you've ever used, we'll send you a guest-size tube ABSOLUTELY FREE. No stamps—no cartons—no dimes. You get the tube—enough for three full weeks—at no cost to you.

Just send your name and address to The J. B. Williams Company, Dept. LG4, Glastonbury, Conn., U.S.A., and we'll mail you postpaid your tube of Glider. On this FREE trial test, we rest our case entirely.

Don't delay—send us your name and address today! This offer is limited to one tube per user and all letters or postcards must be postmarked not later than Dec. 31. (*Good only in U.S.A. and Canada.*)

Claude S. Campbell
PRESIDENT
THE J. B. WILLIAMS CO.

COMEDY'S GREATEST ERA CONTINUED

was their business, after all, to kid the squalid braggadocio which infested the domestic interiors of the period, and that was almost beyond parody. These comedies told their stories to the unaided eye, and by every means possible they screamed to it. That is one reason for the India-ink silhouettes of the cops, and for convicts and prison bars and their shadows in hard sunlight, and for barefooted husbands, in tiger-ish pajamas, reacting like dervishes to stepped-on tacks.

The early silent comedians never strove for or consciously thought of anything which could be called artistic "form," but they achieved it. For Sennett's rival, Hal Roach, Leo McCarey once devoted almost the whole of a Laurel and Hardy two-reeler to pie-throwing. The first pies were thrown thoughtfully, almost philosophically. Then innocent bystanders began to get caught into the vortex. At full pitch it was Armageddon. But everything was calculated so nicely that until late in the picture, when havoc took over, every pie made its special kind of point and piled on its special kind of laugh.

Sennett's comedies were just a shade faster and fizzier than life. According to legend (and according to Sennett) he discovered the sped tempo proper to screen comedy when a green cameraman, trying to save money, cranked too slow.* Realizing the tremendous drumlike power of mere motion to exhilarate, he gave inanimate objects a mischievous life of their own, broke every law of nature the tricked camera would serve him for and made the screen dance like a witches' Sabbath. The thing one is surest of all to remember is how toward the end of nearly every Sennett comedy, a chase (usually called the "rally") built up such a majestic trajectory of pure anarchic motion that bathing girls, cops, comics, dogs, cats, babies, automobiles, locomotives, innocent bystanders, sometimes what seemed like a whole city, an entire civilization, were hauled along head over heels in the wake of that energy like dry leaves following an express train.

"Nice" people, who shunned all movies in the early days, condemned the Sennett comedies as vulgar and naive. But millions of less pretentious people loved their sincerity and sweetness, their wild-animal innocence and glorious vitality. They could not put these feelings into words, but they flocked to the silents. The reader who gets back deep enough into that world will probably even remember the theater: the barefaced honky-tonk and the waltzes by Waldteufel, slammed out on a mechanical piano; the searing redolence of peanuts and demirep perfumery, tobacco and feet and sweat; the laughter of unrespectable people having a hell of a fine time, laughter as violent and steady and deafening as standing under a waterfall.

Birth of the boffo

SENNETT wheedled his first financing out of a couple of ex-bookies to whom he was already in debt. He took his comics out of music halls, burlesque, vaudeville, circuses and limbo, and through them he tapped in on that great pipeline of horsing and miming which runs back unbroken through the fairs of the Middle Ages at least to ancient Greece. He added all that he himself had learned about the large and spurious gesture, the late decadence of the Grand Manner, as a stage-struck boy in East Berlin, Conn. and as a frustrated opera singer and actor. The only thing he claims to have invented is the pie in the face,

* Silent comedy was shot at 12 to 16 frames per second and was speeded up by being shown at 16 frames per second, the usual rate of theater projectors at that time. Theater projectors today run at 24, which makes modern film taken at the same speed seem smooth and natural. But it makes silent movies fast and jerky.

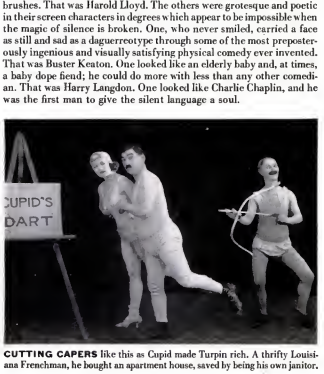
BEN TURPIN was a high-grade low parodist. Here he appears as The Man You Love To Hate (Erich von Stroheim) and as a houri in *Shriek of Araby.*

and he insists, "Anyone who tells you he has discovered something new is a fool or a liar or both."

The silent-comedy studio was about the best training school the movies have ever known, and the Sennett studio was about as free and easy and as fecund of talent as they came. All the major comedians we will mention worked there, at least briefly. So did some of the major stars of the '20s and since—notably Gloria Swanson, Phyllis Haver, Wallace Beery, Marie Dressler and Carole Lombard. Directors Frank Capra, Leo McCarey and George Stevens also got their start in silent comedy; much that remains most flexible, spontaneous and visually alive in sound movies can be traced, through them and others, to this silent apprenticeship. Everybody did pretty much as he pleased on the Sennett lot, and everybody's ideas were welcome. Sennett posted no rules, and the only thing he strictly forbade was liquor. A Sennett story conference was a most informal affair. During the early years, at least, only the most important scenario might be jotted on the back of an envelope. Mainly Sennett's men thrashed out a few primary ideas and carried them in their heads, sure that better stuff would turn up while they were shooting, in the heat of physical action. This put quite a load on the prop man; he had to have the most improbable apparatus on hand—bombs, trick telephones, what not—to implement whatever idea might suddenly turn up. All kinds of things did—and were recklessly used. Once a low-comedy auto got out of control and killed the cameraman, but he was not visible in the shot, which was thrilling and undamaged; the audience never knew the difference.

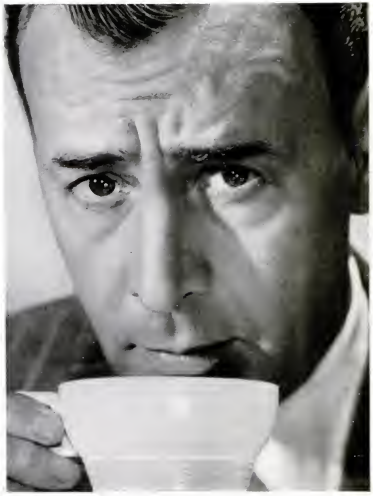
Sennett used to hire a "wild man" to sit in on his gag conferences, whose whole job was to think up "wildies." Usually he was an all but brainless, speechless man, scarcely able to communicate his idea; but he had a totally uninhibited imagination. He might say nothing for an hour; then he'd mutter "You take . . ." and all the relatively rational others would shut up and wait. "You take this cloud . . ." he would get out, sketching vague shapes in the air. Often he could get no further; but thanks to some kind of thought-transference, saner men would take this cloud and make something of it. The wild man seems in fact to have functioned as the group's subconscious mind, the source of all creative energy. His ideas were so weird and amorphous that Sennett can no longer remember a one of them, or even how it turned out after rational processing. But a fair equivalent might be one of the best comic sequences in a Laurel and Hardy picture. It is simple enough—simple and real, in fact, as a nightmare. Laurel and Hardy are trying to move a piano across a narrow suspension bridge. The bridge is slung over a sickening chasm, between a couple of Alps. Midway they meet a gorilla.

Had he done nothing else, Sennett would be remembered for giving a start to three of the four comedians who now began to apply their sharp individual talents to this newborn language. The one whom he did not train (he was on the lot briefly but Sennett barely remembers seeing him around) wore glasses, smiled a great deal and looked like the sort of eager young man who might have quit divinity school to hustle brushes. That was Harold Lloyd. The others were grotesque and poetic in their screen characters in degrees which appear to be impossible when the magic of silence is broken. One, who never smiled, carried a face as still and sad as a daguerreotype through some of the most preposterously ingenious and visually satisfying physical comedy ever invented. That was Buster Keaton. One looked like an elderly baby and, at times, a baby dope fiend; he could do more with less than any other comedian. That was Harry Langdon. One looked like Charlie Chaplin, and he was the first man to give the silent language a soul.



CUTTING CAPERS like this as Cupid made Turpin rich. A thrifty Louisiana Frenchman, he bought an apartment house, saved by being his own janitor.

CONTINUED ON NEXT PAGE



Have you ever said: "I'm drinking too much coffee"?

YOU PROBABLY HAVE . . . if you're like most people who love a good cup of coffee.

For coffee is so enticing, so delightful, so hospitable a beverage that one cup just seems to lead to another.

And yet . . . and yet . . . you realize that you must be watchful, lest you reach the point where the caffein in coffee might make you sleepless, nervous, even irritable and "out of sorts."

So, when you *are* nervous and tense . . . wakeful at night . . . you wonder, naturally, if coffee is to blame. Should you limit yourself to a certain amount? To certain times of day? Should you give up coffee *altogether?*

DRINK SANKA COFFEE

Sanka Coffee brings you *two* great pleasures. The first is the rich, satisfying, and very special flavor-goodness that coffee-lovers get only from *real* coffee.

The second is the pleasure of never worrying about how much coffee you drink or when you drink it.

You can drink all you want—one cup or six; morning, noon, or midnight—enjoy it to the fullest, and never give a thought to possible caffein-effects!

REAL COFFEE- 97% CAFFEIN-FREE

The reason—as millions know—is that Sanka is wonderful coffee *with the caffein taken out.*

Sanka will free your mind completely from the slightest question about your coffee-drinking habits.

Why not start drinking Sanka Coffee tomorrow! You have nothing to lose . . . and possibly a great deal to gain.

Sanka Coffee

Real coffee with the worry taken out. Drink it and sleep!

Products of General Foods

MAN AND CHILD, derelict and wary of The Law, made *The Kid* (1920) Chaplin's first real masterpiece. Jackie Coogan, age 5, was to become a major child star, later a sad young ex-great.

MAN AND MOUNTAIN meet, dishearteningly, in a relatively happy moment from Chaplin's *City Lights* (1931), a bitter study of love and friendship.

THE TRAMP

WHEN Charlie Chaplin started to work for Sennett he had chiefly to reckon with Ford Sterling, the reigning comedian. Their first picture together amounted to a duel before the assembled professionals. Sterling, by no means untalented, was a big man with a florid Teutonic style which, under this special pressure, he turned on full blast. Chaplin defeated him within a few minutes with a wink of the mustache, a hitch of the trousers, a quirk of the little finger.

With *Tillie's Punctured Romance*, in 1914, he became a major star. Soon after, he left Sennett when Sennett refused to start a landslide among the other comedians by meeting the raise Chaplin demanded. Sennett is understandably wry about it in retrospect, but he still says, "I was right at the time." Of Chaplin he says simply, "Oh well, he's just the greatest artist that ever lived." None of Chaplin's former rivals rate him much lower than that; they speak of him no more jealously than they might of God. We will try here only to suggest the essence of his supremacy. Of all comedians he worked most deeply and most shrewdly within a realization of what a human being is, and is up against. The Tramp is as centrally representative of humanity, as many-sided and as mysterious, as Hamlet, and it seems unlikely that any dancer or actor can ever have excelled him in eloquence, variety or poignancy of motion. As for pure motion, even if he had never gone on to make his magnificent feature-length comedies, Chaplin would have made his period in movies a great one singlehanded even if he had made nothing except *The Cure*, or *One A.M.* In the latter, barring one immobile taxi driver, Chaplin plays alone, as a drunk trying to get upstairs and into bed. It is a sort of inspired elaboration on a soft-shoe dance, involving an angry stuffed wildcat, small rugs on slippery floors, a Lazy Susan table, exquisite footwork on a flight of stairs, a contretemps with a huge, ferocious pendulum and the funniest and most per-

CHAPLIN PLAYS A GREAT SCENE WITH MURPHY BED

MAN AND BED fought it out to the finish in *One A.M.* (1916). In this brilliant comedy short Chaplin worked solo, assisted by various malignant props, as an ethereally sozzled drunk trying to put himself to bed. Like much of his work, even in his earliest films, it was splendidly satisfying to several levels of audience at once. As action comedy

MAN AND MAMMAL dispute Nature's meager blessings in *The Gold Rush* (1925), one of Chaplin's finest comedies. He revived it successfully, in 1942.

verse Murphy bed in movie history—and, always made physically lucid, the delicately weird mental processes of a man ethereally sozzled.

Before Chaplin came to pictures people were content with a couple of gags per comedy; he got some kind of laugh every second. The minute he began to work he set standards—and continually forced them higher. Anyone who saw Chaplin eating a boiled shoe like brook trout in *The Gold Rush*, or embarassed by a swallowed whistle in *City Lights*, has seen perfection. Most of the time, however, Chaplin got his laughter less from the gags, or from milking them in any ordinary sense, than through his genius for what may be called *inflection*—the perfect, changeful shading of his physical and emotional attitudes toward the gag. Funny as his bout with the Murphy bed is, the glances of awe, expostulation and helpless, almost whimpering desire for vengeance which he darts at this infernal machine are even better.

A painful and frequent error among tyros is breaking the comic line with a too-big laugh, then a letdown; or with a laugh which is out of key or irrelevant. The masters could ornament the main line beautifully; they never addled it. In *A Night Out* Chaplin, passed out, is hauled along the sidewalk by the scruff of his coat by staggering Ben Turpin. His toes trail; he is as supine as a sled. Turpin himself is so drunk he can hardly drag him. Chaplin comes quietly to, realizes how well he is being served by his struggling pal, and with a royally delicate gesture plucks and savors a flower.

The finest pantomime, the deepest emotion, the richest and most poignant poetry were in Chaplin's work. He could probably pantomime Bryce's *The American Commonwealth* without ever blurring a syllable and make it paralyzingly funny into the bargain. At the end of *City Lights* the blind girl who has regained her sight, thanks to the Tramp, sees him for the first time. She has imagined and anticipated him as princely, to say the least; and it has never seriously occurred to him that he is inadequate. She recognizes who he must be by his shy, confident, shining joy as he comes silently toward her. And he recognizes himself, for the first time, through the terrible changes in her face. The camera just exchanges a few quiet close-ups of the emotions which shift and intensify in each face. It is enough to shrivel the heart to see, and it is the greatest piece of acting and the highest moment in movies,

MAN AND MILITARISM shared a fierce shellacking in *Shoulder Arms* (1918), one of Chaplin's first four-reelers and one of the first films to kid war. He was fully ready (*above*) for K.P.

it was hard to beat; but every action served also as a mirror and memory book for anyone who had ever got plastered and as a text on alcoholic psychology quite as perceptive as *The Lost Weekend*. With vicious swoops and lunges the bed, alternately pinning its antagonist to wall and floor, wins a clear victory. Chaplin finally takes to the tub.

CONTINUED ON NEXT PAGE

TROUBLE WITH TIME carried with it some terrifying laughs in Lloyd's *Safety Last* (1923), a thrill comedy about an amateur human fly. Later a mouse ran up his pants.

TROUBLE WITH TOUGH GUYS climaxed *From Hand to Mouth* (1920). Present: Lloyd, Mildred Davis (now his wife), Noah Young (*center*), mustached "Snub" Pollard.

THE BOY

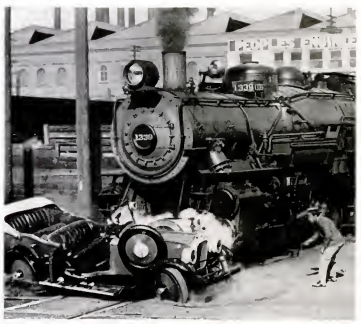
HAROLD LLOYD worked only a little while with Sennett. During most of his career he acted for another major comedy producer, Hal Roach. He tried at first to offset Chaplin's influence and establish his own individuality by playing Chaplin's exact opposite, a character named Lonesome Luke who wore clothes much too small for him and whose gestures were likewise as unChaplinesque as possible. But he soon realized that an opposite in itself was a kind of slavishness. He discovered his own comic identity when he saw a movie about a fighting parson: a hero who wore glasses. He began to think about those glasses day and night. He decided on horn rims because they were youthful, ultravisible on the screen and on the verge of becoming fashionable (he was to make them so). Around these large lensless horn rims he began to develop a new character, nothing grotesque or eccentric, but a fresh, believable young man who could fit into a wide variety of stories.

Lloyd depended more on story and situation than any of the other major comedians (he kept the best stable of gagmen in Hollywood, at one time hiring six); but unlike most "story" comedians he was also a very funny man from inside. He had, as he has written, "an unusually large comic vocabulary." More particularly he had an expertly expressive body and even more expressive teeth, and out of his thesaurus of smiles he could at a moment's notice blend prissiness, breeziness and asininity, and still remain tremendously likable. His movies were more extroverted and closer to ordinary life than any others of the best comedies: the vicissitudes of a New York taxi driver; the unaccepted college boy who, by desperate courage and inspired ineptitude, wins the Big Game. He was especially good at putting a very timid, spoiled or brassy young fellow through devastating embarrassments. He went through

LLOYD SUFFERS A MAGNIFICENT EMBARRASSMENT

TROUBLE WITH TROUSERS resulted in *The Freshman*'s funniest sequence when Lloyd's unfinished tuxedo, hastily basted together for the big dance, failed to stand the social strain. Even without motion, the pictures speak for themselves. Lloyd, one of the finest of comic craftsmen and the most realistic of silent comedians, skillfully got the

TROUBLE MAKING TOUCHDOWN, manfully surmounted, turned campus fool into campus idol in *The Freshman* (1925). Lloyd planned this, his biggest hit, for years.



TROUBLE WITH TRAINS, in *For Heaven's Sake* (1926), provoked a humor of pure violence as collision of irresistible forces left the pathetic Lloyd holding a futile crank.

one of his most uproarious Gethsemanes as a shy country youth courting the nicest girl in town in *Grandma's Boy*. He arrived dressed "strictly up to date for the Spring of 1862," as a subtitle observed, and found that the ancient colored butler wore a similar flowered waistcoat and moldering cutaway. He got one wandering, nervous forefinger dreadfully stuck in a fancy little vase. The girl began cheerfully to try to identify that queer smell which dilated from him; Grandpa's best suit was rife with mothballs. A tenacious litter of kittens feasted off the goose grease on his home-shined shoes.

Lloyd was even better at the comedy of thrills. In *Safety Last*, as a rank amateur, he is forced to substitute for a human fly and to climb a medium-sized skyscraper. Dozens of awful things happen to him. He gets fouled up in a tennis net. Popcorn falls on him from a window above, and the local pigeons treat him like a cross between a lunch wagon and St. Francis of Assisi. A mouse runs up his britches-leg, and the crowd below salutes his desperate dance on the window ledge with wild applause of the daredevil. A good deal of this full-length picture hangs thus by its eyelashes along the face of a building. Each new floor is like a new stanza in a poem; and the higher and more horrifying it gets, the funnier it gets.

In this movie Lloyd demonstrates beautifully his ability to do more than merely milk a gag, but to top it. (In an old, simple example of topping, an incredible number of tall men get, one by one, out of a small closed auto. After as many have clambered out as the joke will bear, one more steps out: a midget. That tops the gag. Then the auto collapses. That tops the topper.) In *Safety Last* Lloyd is driven out to the dirty end of a flagpole by a furious dog; the pole breaks and he falls, just managing to grab the minute hand of a huge clock. His weight promptly pulls the hand down from IX to VI. That would be more than enough for any ordinary comedian, but there is further logic in the situation. Now, hideously, the whole clockface pulls loose and slants from its trembling springs above the street. Getting out of difficulty with the clock, he makes still further use of the instrument by getting one foot caught in one of these obstinate springs.

A proper delaying of the ultrapredictable can of course be just as funny as a properly timed explosion of the unexpected. As Lloyd approaches the end of his horrible hegira up the side of the building in *Safety Last*, it becomes clear to the audience, but not to him, that if he raises his head another couple of inches he is going to get murderously conked by one of the four arms of a revolving wind gauge. He delays the evil moment almost interminably, with one distraction and another, and every delay is a suspense-tightening laugh; he also gets his foot nicely entangled in a rope, so that when he does get hit, the payoff of one gag sends him careening head downward through the abyss into another. Lloyd was outstanding even among the master craftsmen at setting up a gag clearly, culminating and getting out of it deftly, and linking it smoothly to the next. Harsh experience also taught him a deep and fundamental rule: never try to get "above" the audience.

Lloyd tried it in *The Freshman*. He was to wear an unfinished, basted-together tuxedo to a college party, which would gradually fall apart as he danced. Lloyd decided to skip the pants, a low-comedy cliché, and lose just the coat. His gag men warned him. A preview proved how right they were. Lloyd had to reshoot the whole expensive sequence, build it around defective pants and climax it with the inevitable. It was one of the funniest things he ever did.

When Lloyd was still a very young man he lost about half his right hand (and nearly lost his sight) when a comedy bomb exploded prematurely. But in spite of his artificially built-out hand he continued to do his own dirty work, like all of the best comedians. The side of the building he climbed in *Safety Last* did not overhang the street, as it appears to. But the nearest landing place was a roof three floors below him, as he approached the top, and he did everything, of course, the hard way, *i.e.*, the comic way, keeping his bottom stuck well out, his shoulders hunched, his hands and feet skidding over perdition.

If great comedy must involve something beyond laughter, Lloyd was not a great comedian. If plain laughter is any criterion—and it is a healthy counterbalance to the other—few people have equaled him, and nobody has ever beaten him.

most out of this simple gag. The girl he dances with is a mercilessly funny caricature of Little Miss Vivacity. Her feverish dancing busts his gallus moorings; her frantic jab-

bering causes him, in fatally polite absentmindedness, to reach for a tablecloth instead of a shirt tail. Notice also how powerful close-ups make matters unmistakably clear.

CONTINUED ON NEXT PAGE 79

Fleischmann's makes America's most delicious Gin Drinks...

BECAUSE...

It's the Gin that gives you all 4...

QUALITY
SMOOTHNESS
TASTE
MIXABILITY

Ask For For FLEISCHMANN'S—America's First Gin

*FIRST GIN DISTILLED IN AMERICA • DISTILLED FROM AMERICAN GRAIN • 90 PROOF.
THE FLEISCHMANN DISTILLING CORPORATION, PEEKSKILL, N. Y.

New and Wonderful! ... by BENEX Brushless

DRIVES TOUGHNESS OUT OF WHISKERS!

PATENTED "WETTING-AGENT" IN NEW BENEX SOAKS ANY BEARD SOFTER—ACTUALLY MAKES BEARD ½ WATER!—SO RAZOR WHIZZES THROUGH!

SMOOTHER, EASIER SHAVES BY TEST!

IN ACTUAL SHAVING TESTS BY HUNDREDS OF MEN, NEW BENEX WON OVER EACH LEADING BRAND TESTED!

BENEX Brushless Shave

At drug counters... or try sample...

EASY ON—EASY OFF—DOES NOT CLOG RAZOR

FREE! Send for generous tube! A full month's supply!

Paste on penny postcard if you wish (This offer expires Dec. 31, 1949.)

Bristol-Myers Co., Dept. L-991
630 Fifth Ave., New York 20, N. Y.

Name_____

Address_____

City_____State_____

(Offer limited to residents of U.S.A.)

EXTRA COMFORT!
AFTER-SHAVING ACTION LEAVES SKIN FEELING FINE!

GET BRISTOL-MYERS' BRUSHLESS WONDER TODAY!

THE SIMPLE PLEASURES were a specialty of the simple-minded character created by Harry Langdon. Most of his troubles were equally simple. A

THE BABY

CHAPLIN and Keaton and Lloyd were all more like each other, in one important way, than Harry Langdon was like any of them. Whatever else the others might be doing, they all used more or less elaborate physical comedy; Langdon showed how little of that one might use and still be a great silent-screen comedian. In his screen character he symbolized something as deeply and centrally human, though by no means as rangily so, as the Tramp. There was, of course, an immense difference in inventiveness and range of virtuosity. It seemed as if Chaplin could do literally anything, on any instrument in the orchestra. Langdon had one queerly toned, unique little reed. But out of it he could get incredible melodies.

Like Chaplin, Langdon wore a coat which buttoned on his wishbone and swung out wide below, but the effect was very different: he seemed like an outsized baby who had begun to outgrow his clothes. The crown of his hat was rounded and the brim was turned up all around, like a little boy's hat, and he looked as if he wore diapers under his pants. His walk was that of a child which has just gotten sure on its feet, and his body and hands fitted that age. His face was kept pale to show off, with the simplicity of a nursery-school drawing, the bright, ignorant, gentle eyes and the little twirling mouth. He had big moon cheeks, with dimples, and a Napoleonic forelock of mousy hair; the round, docile head seemed large in ratio to the cream-puff body. Twitchings of his face were signals of tiny discomforts too slowly registered by a tinier brain; quick, squirty little smiles showed his almost prehuman pleasures, his incurably premature trustfulness. He was a virtuoso of hesitations and of delicately indecisive motions, and he was particularly fine in a high wind, rounding a corner with a kind of skittering toddle, both hands nursing his hatbrim.

He was as remarkable a master as Chaplin of subtle emotional and mental process and operated much more at leisure. He once got a good 300 feet of continuously bigger laughs out of rubbing his chest, in a crowded vehicle, with Limburger cheese, under the misapprehension that it was a cold salve. In another long scene, watching a brazen showgirl change her clothes, he sat motionless, back to the camera, and registered the whole lexicon of lost innocence, shock, disapproval and disgust, with the back of his neck. His scenes with women were nearly always something special. Once a lady spy did everything in her power (under the Hays Office) to seduce him. Harry was polite, willing, even flirtatious in his little way. The only trouble was that he couldn't imagine what in the world she was leering and pawing at him for, and that he was terribly ticklish. The Mata Hari wound up foaming at the mouth.

There was also a sinister flicker of depravity about the Langdon character, all the more disturbing because babies are premoral. He had an

past master of the premental, he is thoroughly at home in this double-barreled horselaugh—although the horse is, obviously, much more the man of the world.

instinct for bringing his actual adulthood and figurative babyishness into frictions as crawly as a fingernail on a slate blackboard, and he wandered into areas of strangeness which were beyond the other comedians. In a nightmare in one movie he was forced to fight a large, muscular young man; the girl Harry loved was the prize. The young man was a good boxer; Harry could scarcely lift his gloves. The contest took place in a fiercely lighted prize ring, in a prodigious pitch-dark arena. The only spectator was the girl, and she was rooting against Harry. As the fight went on, her eyes glittered ever more brightly with blood lust and, with glittering teeth, she tore her big straw hat to shreds.

Langdon came to Sennett from a vaudeville act in which he had fought a losing battle with a recalcitrant automobile. The minute Frank Capra saw him he begged Sennett to let him work with him. Langdon was almost as childlike as the character he played. He had only a vague idea of his story or even of each scene as he played it; each time he went before the camera Capra would brief him on the general situation and then, as this finest of intuitive improvisers once tried to explain his work, "I'd go into my routine." The whole tragedy of the coming of dialog, as far as these comedians were concerned—and one reason for the increasing rigidity of comedy ever since—can be epitomized in the mere thought of Harry Langdon confronted with a script.

Langdon's magic was in his innocence, and Capra took beautiful care not to meddle with it. The key to the proper use of Langdon, Capra always knew, was "the principle of the brick." "If there was a rule for writing Langdon material," he explains, "it was this: his only ally was God. Langdon might be saved by the brick falling on the cop, but it was *verboten* that he in any way motivate the brick's fall." Langdon became quickly and fantastically popular with three pictures, *Tramp, Tramp, Tramp*, *The Strong Man* and *Long Pants*; from then on he went downhill even faster. "The trouble was," Capra says, "that high-brow critics came around to explain his art to him. Also he developed an interest in dames. It was a pretty high life for such a little fellow."

Langdon made two more pictures with high-brow writers, one of which (*Three's A Crowd*) had some wonderful passages in it, including the prize-ring nightmare; then First National canceled his contract. He was reduced to mediocre roles and two-reelers which were more rehashes of his old gags; this time around they no longer seemed funny. "He never did really understand what hit him," says Capra. "He died broke [in 1944]. And he died of a broken heart. He was the most tragic figure I ever came across in show business."

THE OTHER PLEASURES (girls, for instance) were a bit beyond Harry.

CONTINUED ON NEXT PAGE

The Sweeping, Lavish Beauty of This 1835 Salver is Recreated in Watson's *Victoria*. (Courtesy, The Metropolitan Museum of Art, New York)

Choose the priceless beauty of silver museum pieces

The beauty of silver by the world's greatest craftsmen is recreated *for you* in Watson Sterling . . . for each of the twelve lovely Watson patterns—like *Victoria*—was directly inspired by silver masterpieces that are museum pieces today.

In beauty of design—perfection of workmanship—Watson Sterling is modern silver that is meant to be prized more highly.

Ask your jeweler to show you silver by Watson—manufacturers of sterling *only*—now. Write for pattern folders to The Watson Company, 1499 Watson Park, Attleboro, Mass.

A complete 6-pc. place-setting costs as little as $25, federal tax included.

Watson STERLING

MODERN SILVER WITH THE BEAUTY OF OLD MASTERPIECES

Let it RAIN!

Let it ROAR!

ZIPPO

Always works!

Own a Zippo! Give a Zippo! It's the lighter that works anywhere, every time. Unconditionally guaranteed . . . will never cost anyone a penny to repair. At better stores everywhere.

Handsome Brush Finish heavy chrome Zippo, $3. Engraved with initials, actual signature or handwritten message, only $1 extra.

Zippo lighters are priced from $3 to $17.50. Write for FREE brochure showing many other Zippo models with prices.

*plus tax on sterling silver and solid gold models only.

ZIPPO

WINDPROOF LIGHTER

©1949 ZIPPO MANUFACTURING CO. BRADFORD, PA.

THE KEATON FACE, a stoic mask, was always still in the midst of motion. Try to imagine him smiling in the scene here and see how much fun remains.

THE GREAT STONE FACE

BUSTER KEATON started work at the age of 3½ with his parents in one of the roughest acts in vaudeville ("The Three Keatons"); Harry Houdini gave the child the name Buster in admiration for a fall he took down a flight of stairs. In his first movies Keaton teamed with Fatty Arbuckle under Sennett. He went on to become one of Metro's biggest stars and earners; a Keaton feature cost about $200,000 to make and reliably grossed $2 million. Very early in his movie career friends asked him why he never smiled on the screen. He didn't realize he didn't. He had got the dead-pan habit in variety; on the screen he had merely been so hard at work it had never occurred to him there was anything to smile about. Now he tried it just once and never again. He was by his whole style and nature so much the most deeply "silent" of the silent comedians that even a smile was as deafeningly out of key as a yell. In a way his pictures are like a transcendent juggling act in which it seems that the whole universe is in exquisite flying motion and the one point of repose is the juggler's effortless, uninterested face.

Keaton's face ranked almost with Lincoln's as an early American archetype; it was haunting, handsome, almost beautiful, yet it was irreducibly funny; he improved matters by topping it off with a deadly horizontal hat, as flat and thin as a phonograph record. One can never forget Keaton wearing it, standing erect at the prow as his little boat is being launched. The boat goes grandly down the skids and, just as grandly, straight on to the bottom. Keaton never budges. The last you see of him, the water lifts the hat off the stoic head and it floats away.

CONTINUED ON PAGE 85

THE KEATON BODY, 5 feet 5 inches, was an inspired automaton. No possible dialog could improve this shot, as he receives the ultimate in rejection.

7 DAYS WILL DO IT

YES, in just 7 days . . . in one short week . . . a group of people who changed from their old dentifrices to Calox Tooth Powder averaged 38% *brighter* teeth by scientific test. Why not change to Calox today . . . so your teeth can start looking *brighter* tomorrow! Buy a can of Calox today!

McKESSON'S

CALOX

TOOTH POWDER

most famous brand in Texas

Go Western young man with Santone

TRIGGER. Rich flock embroidery adds the extra touch of color to this handsome cowboy shirt. A typically western rodeo style; the contrasting yoke, cuffs, and trimmings are colorful as a pinto pony!

about $2.98

DIAMOND JIM. Gambler stripe brushes like the real Westerners wear 'em. Pearl buttons, of course! . . . in black and gray gambler stripes. Four riding pockets are button-down type; fly has Talon Zipper.

about $3.98

Guaranteed by Good Housekeeping

TESTED AND COMMENDED BY PARENTS' MAGAZINE

Santone

JUVENILE MFG. CO. • SAN ANTONIO

Bates 1949 COLLEGE BOARD DESIGNS

NEW, FUNCTIONAL ROOMS FOR SCHOOL

Bates College Board notes the unmistakable trend toward inventiveness and imagination in furnishing college rooms, with Bates new "Campus Tested—Campus Approved" bedspreads and matching draperies as the inevitable starting point. In surveys at leading colleges and universities, students voted twelve new Bates patterns best for college, cited their washability, colorfastness and wrinkle-resistance in addition to their unparalleled decorative qualities.

BATES PIPING ROCK *(above). In new deep colors or fresh pastels, with a handsome corded surface. Board members Phyllis Bergquist of Northwestern and Marion Jane Waters of Bates College suggest adding your own initials or college letters.* *Bates Fabrics, Inc., 80 Worth Street, New York 13.*

BATES INDIAN CHIEF *(below). Pattern most popular with college men. Approved by College Board members Allen Koenig, University of North Carolina, and John Rauch, outstanding back from the University of Georgia.*

"WEEK-END AT THE LAKE," by Douglass Crockwell. Number 33 in the series "Home Life in America."

Beer belongs...enjoy it

In this home-loving land of ours . . . in this America of kindliness, of friendship, of good-humored tolerance . . . perhaps no beverages are more "at home" on more occasions than good American beer and ale.

For beer and ale are the kinds of beverages Americans like. They belong—to pleasant living, to good fellowship, to sensible moderation. And our right to enjoy them, this too belongs—to our own American heritage of personal freedom.

AMERICA'S BEVERAGE OF MODERATION

UNITED STATES BREWERS FOUNDATION

COMEDY'S GREATEST ERA CONTINUED

No other comedian could do as much with the dead pan. He used this great, sad, motionless face to suggest various related things: a one-track mind near the track's end of pure insanity; mulish imperturbability under the wildest of circumstances; how dead a human being can get and still be alive; an awe-inspiring sort of patience and power to endure, proper to granite but uncanny in flesh and blood. Everything that he was and did bore out this rigid face and played laughs against it. When he moved his eyes, it was like seeing them move in a statue. His short-legged body was all sudden, machinelike angles, governed by a daft aplomb. When he swept a semaphorelike arm to point, you could almost hear the electrical impulse in the signal block. When he ran from a cop his transitions from accelerating walk to easy jogtrot to brisk canter to headlong gallop to flogged-piston sprint—always floating, above this frenzy, the untroubled, untouchable face—were as distinct and as soberly in order as an automatic gearshift.

Keaton was a wonderfully resourceful inventor of mechanistic gags (he still spends much of his time fooling with Erector sets); as he ran afoul of locomotives, steamships, prefabricated and over-electrified houses, he put himself through some of the hardest and cleverest punishment ever designed for laughs. In *Sherlock Jr.*, boiling along on the handlebars of a motorcycle quite unaware that he has lost his driver, Keaton whips through city traffic, breaks up a tug-of-war, gets a shovelful of dirt in the face from each of a long line of Rockette-timed ditch-diggers, approaches a log at high speed which is hinged open by dynamite precisely soon enough to let him through and, hitting an obstruction, leaves the handlebars like an arrow leaving a bow, whams through the window of a shack in which the heroine is about to be violated, and hits the heavy feet-first, knocking him through the opposite wall. The whole sequence is as clean in motion as the trajectory of a bullet.

Much of the charm and edge of Keaton's comedy, however, lay in the subtle leverages of expression he could work against his nominal dead pan. Trapped in the side-wheel of a ferryboat, saving himself from drowning only by walking, then desperately running, inside the accelerating wheel like a squirrel in a cage, his only real concern was, obviously, to keep his hat on. Confronted by Love, he was not as dead-pan as he was cracked up to be, either; there was an odd, abrupt motion of his head which suggested a horse nipping after a sugar lump.

Keaton worked strictly for laughs, but his work came from so far inside a curious and original spirit that he achieved a great deal besides, especially in his feature-length comedies. (For plain hard laughter his 19 short comedies—the negatives of which have been lost—were even better.) He was the only major comedian who kept sentiment almost entirely out of his work, and he brought pure physical comedy to its greatest heights. Beneath his lack of emotion he was also uninsistently sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness, for those who sensed it, there was in his comedy a freezing whisper not of pathos but of melancholia. With the humor, the craftsmanship and the action there was often, besides, a fine, still and sometimes dreamlike beauty. Much of his Civil War picture *The General* is within hailing distance of Matthew Brady. And there is a ghostly, unforgettable moment in *The Navigator* when, on a deserted, softly rolling ship, all the pale doors along a deck swing open as one behind Keaton and, as one, slam shut, in a hair-raising illusion of noise.

Perhaps because "dry" comedy is so much more rare and odd than "dry" wit, there are people who never much cared for Keaton. Those who do cannot care mildly.

THE KEATON PATIENCE under provocation was immense, even when waiting at the altar. This shot shows his fine eye for using the full empty screen.

CONTINUED ON NEXT PAGE

A BRIGHT AUTUMN AWAITS YOU IN Ontario

YEAR 'ROUND CANADA'S VACATION PROVINCE

Clear air and mellow sunshine... bright tapestries of color... winding roads through pleasant farmland and forest shade ...cool, pine-scented nights at restful inns... make Ontario an autumn wonderland.

For the sports-minded, Ontario offers fishing, hunting, boating, riding, golf within easy reach on good highways, many pleasant camps and resorts where your dollar "goes a long way".

WRITE FOR INFORMATION

FREE BOOKLET

Write for this illustrated booklet which fully describes Ontario's travel and recreation areas.

Ontario Travel,
E35, Parliament Buildings,
Toronto 2, Ontario.

Please send me free information about Ontario.

NAME_____

STREET_____

CITY_____ STATE_____

PEOPLE WHO MUST HEAR INSIST ON "EVEREADY" BATTERIES!

Editor Helen Merrick

"I work with facts," says Miss Merrick, one of the editors of the famous *Book of Knowledge*, "so I have to know that I'm hearing perfectly! And it is a fact that 'Eveready' batteries give me full volume, better hearing—longer! Incidentally, few people even suspect I wear a hearing aid!"

Has your aid 8 to 16 hours a day? If you do, be sure to try the new "Eveready" "A" battery No. 1005E (for single unit hearing aids). It will last you three times as long as other "A" batteries of equal size!

This battery uses a radically new, electrochemical principle to maintain long life and virtually constant voltage.

EVEREADY TRADE-MARK HEARING-AID BATTERIES

See your hearing-aid dealer!

The trade-mark "Eveready" distinguishes products of NATIONAL CARBON COMPANY, INC. 30 East 42nd Street, New York 17, N. Y. Unit of Union Carbide and Carbon Corporation

WHEN YOU BUY... MATTRESSES BOX SPRINGS UPHOLSTERED FURNITURE

LOOK FOR THE PERM-A-LATOR PADDING SUPPORT Tag

PERM-A-LATORS Separate Padding From Springs

★ Prevent "Coil Feel"
★ Keep Padding from lumping or sagging
★ Add More comfort... longer life

Guaranteed by Good Housekeeping

PERM-A-LATOR PADDING SUPPORTS "Never Let You Down"

Trade Mark

Send for FREE Booklet

FLEX-O-LATORS, Inc.
NEW CASTLE, PA. CARTHAGE, MO.

THE END OF SILENCE

As soon as the screen began to talk, silent comedy was pretty well finished. The hardy and prolific Mack Sennett made the transfer; he was the first man to put Bing Crosby and W. C. Fields on the screen. But he was essentially a silent-picture man, and by the time the Academy awarded him a special Oscar for his "lasting contribution to the comedy technique of the screen" (in 1938), he was no longer active. As for the comedians we have spoken of in particular, they were as badly off as fine dancers suddenly required to appear in plays.

Harold Lloyd, whose work was most nearly realistic, naturally coped least unhappily with the added realism of speech; he made several talking comedies. But good as the best were, they were not so good as his silent work, and by the late '30s he quit acting. A few years ago he returned to play the lead (and play it beautifully) in Preston Sturges' *The Sin of Harold Diddlebock*, but this exceptional picture—which opened, brilliantly, with the closing reel of Lloyd's *The Freshman*—has not yet been generally released.

Like Chaplin, Lloyd was careful of his money; he is still rich and active. Last June, in the presence of President Truman, he became Imperial Potentate of the A.A.O.N.M.S. (Shriners). Harry Langdon, as we have said, was a broken man when sound came in.

Up to the middle '30s Buster Keaton made several feature-length pictures (with such players as Jimmy Durante, Wallace Beery and Robert Montgomery); he also made a couple of dozen talking shorts. Now and again he managed to get loose into motion, without having to talk, and for a moment or so the screen would start singing again. But his dark, dead voice, though it was in keeping with the visual character, tore his intensely silent style to bits and destroyed the illusion within which he worked. He gallantly and correctly refuses to regard himself as "retired." Besides occasional bits, spots and minor roles in Hollywood pictures, he has worked on summer stages, made talking comedies in France and Mexico and clowned in a French circus. This summer he has played the straw hats in *Three Men on a Horse*. He is planning a television program. He also has a working agreement with Metro. One of his jobs there is to construct comedy sequences for Red Skelton.

After the deluge

THE only man who really survived the flood was Chaplin, the only one who was rich, proud and popular enough to afford to stay silent. He brought out two of his greatest nontalking comedies, *City Lights* and *Modern Times*, in the middle of an avalanche of talk, spoke gibberish and, in the closing moments, plain English in *The Great Dictator*, and at last made an all-talking picture, *Monsieur Verdoux*, creating for that purpose an entirely new character who might properly talk a blue streak. *Verdoux* is the greatest of talking comedies though so cold and savage that it had to find its public in grimly experienced Europe.

Good comedy, and some that was better than good, outlived silence, but there has been less and less of it. The talkies brought one great comedian, the late, majestically lethargic W. C. Fields, who could not possibly have worked as well in silence; he was the toughest and the most warmly human of all screen comedians, and *It's A Gift* and *The Bank Dick*, fiendishly funny and incisive white-collar comedies, rank high among the best comedies (and best movies) ever made. Laurel and Hardy, the only comedians who managed to preserve much of the large, low style of silence and who began to explore the comedy of sound, have made nothing since 1945. Walt Disney, at his best an inspired comic inventor and teller of fairy stories, lost his stride during the war and has since regained it only at moments. Preston Sturges has made brilliant, satirical comedies, but his pictures are smart, nervous comedy-dramas merely italicized with slapstick. The Marx Brothers were side-splitters but they made their best comedies years ago. Jimmy Durante is mainly a nightclub genius; Abbott and Costello are semiskilled laborers, at best; Bob Hope is a good radio comedian with a pleasing presence, but not much more, on the screen.

There is no hope that screen comedy will get much better than it is without new, gifted young comedians who really belong in movies, and without freedom for their experiments. For everyone who may appear we have one last, invidious comparison to offer as a guidepost.

One of the most popular recent comedies is Bob Hope's *The Paleface*. We take no pleasure in blackening *The Paleface*; we single it out, rather, because it is as good as we've got. Anything that is said of it here

CONTINUED ON PAGE 88

with BLUE-JAY CORN PLASTERS

STAYS ON BECAUSE IT WRAPS ON! A. Handy WET-PRUF® adhesive tabs hold BLUE-JAY in place, keep medication on your corn. And BLUE-JAY stays on because it wraps on!

RELIEVES SHOE-PRESSURE PAIN! B. BLUE-JAY's soft Dura-felt pad holds painful shoe-pressure away from that sore corn, gives you instant, welcome relief from pressure pain!

ONLY *BLUE-JAY* HAS NUPERCAINE*! C. Anesthetic Nupercaine, exclusive with BLUE-JAY, soothes surface pain away—gentle medication loosens hard, irritating "core"—you just lift it out in a few days! At drug counters everywhere.

GET BLUE-JAY TODAY
"America's Largest Selling Corn Plaster"

FREE! For free booklet "Your Feet and Your Health," write Dept. LF-9.

BLUE JAY Corn Plasters
*Reg. U. S. Pat. Off. Cube a Brand of Lidocaine

BAUER & BLACK
Division of The Kendall Company

I knew meat was good

but did you know it was this good?

MEAT
as a source of protein, B vitamins and iron
All ratings based on cooked values

RING OF MEAT	COMPLETE PROTEIN	B VITAMINS THIAMINE (B1)	B VITAMINS RIBOFLAVIN (B2)	B VITAMINS NIACIN	IRON
PORK	E	E	F	E	E
BEEF	E	F	E	E	E
LAMB	E	F	G	E	E
VEAL	E	G	G	E	E
VARIETY MEATS (LIVER, HEART, KIDNEY)	E	E	E	E	E
SAUSAGE (PORK, BEEF)	E	G	G	G	E

E = EXCELLENT G = GOOD F = FAIR
All meats also contain the minerals copper and phosphorus in significant quantities

This Seal means that all nutritional statements made in this advertisement are acceptable to the Council on Foods and Nutrition of the American Medical Association.

AMERICAN MEAT INSTITUTE
Headquarters, Chicago • Members throughout the U. S.

HEADACHE NEURALGIA NEURITIS Pain

RELIEVED
incredibly fast
the way thousands of physicians and dentists recommend—

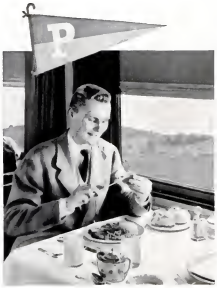
ANACIN

Here's why
Anacin is like a doctor's prescription. That is, it contains not one but a combination of medically proved ingredients. Get Anacin Tablets today.

T-N-T
POPCORN
for perfect popping

How to send 'em back to school... honored students!

She adds relaxation to the 3 R's when she goes Pullman! While she curls up in the big, comfortable Pullman seat with her favorite magazine, a helpful porter looks after her luggage, makes sure she's completely comfortable, anticipates her needs.



He's tempted to *cram* when he sees the really delicious meals served in the railroad dining car. The courses here are as easy to take as graduation with honors. And, afterwards, he can stretch his legs, get up and walk around, enjoy himself.

His roomy Pullman bed passes any examination with straight "Ah's!" Its crisp, clean linens, its soft, comfortable mattress almost make him forget he ever left home. Instead of counting sheep, he sleeps like a lamb—builds up plenty of pep for busy registration days.

They all rate "A" for punctuality as they arrive on time on dependable railroad schedules—relaxed, rested, well-groomed, ready to begin another successful school year. Honestly, to send 'em back to school *honored* students, let 'em go Pullman! And, say, there's an idea for you! Next time *you* travel—

Go Pullman

THE SAFEST, MOST COMFORTABLE WAY TO GET THERE!

© 1949, THE PULLMAN COMPANY

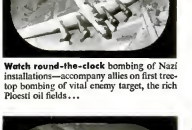
Visit the Chicago Railroad Fair in '49, open through October 2nd. Don't miss the Pullman Exhibit!

ON TELEVISION

Thursday, September 8*

Chapter No. 19
EISENHOWER'S "CRUSADE in EUROPE"

Watch round-the-clock bombing of Nazi installations—accompany allies on first tree-top bombing of vital enemy target, the rich Ploesti oil fields...



Follow, step by step, from selection of objective to assessment of results, costly Allied strategic bombing mission over Germany.

"These fine films have enabled us to live again through great events which must never be forgotten."
...General of the Air Force
—HENRY "HAP" ARNOLD

"Stamped with blazing authenticity and power." —CHICAGO NEWS

"...something every American should see... Don't miss it!" —N. Y. NEWS

**On different evenings in some cities.*
See your newspaper for evening and time.

Showing in 33 cities—ABC network

LIFE & TIME
The Weekly Newsmagazine
TELEVISION PRESENTATION

could be said, with interest, of other comedies of our time. Most of the laughs in *The Paleface* are verbal. Bob Hope is very adroit with his lines and now and then, when the words don't get in the way, he makes a good beginning as a visual comedian. But only the beginning, never the middle or the end. He is funny, for instance, reacting to a shot of violent whisky. But he does not know how to get still funnier (*i.e.*, how to build and milk) or how to be funniest last (*i.e.*, how to top or cap his gag). The camera has to fade out on the same old face he started with.

One sequence is promisingly set up for visual comedy. In it, Hope and a lethal local boy stalk each other all over a cow town through streets which have been emptied in fear of their duel. The gag here is that through accident and stupidity they keep just failing to find each other. Some of it is quite funny. But the fun slackens between laughs like a weak clothesline, and by all the logic of humor (which is ruthlessly logical) the biggest laugh should come at the moment, and through the way, they finally spot each other. The sequence is so weakly thought out that at that crucial moment the camera can't afford to watch them; it switches to Jane Russell.

Now we turn to a masterpiece. In *The Navigator* Buster Keaton works with practically the same gag as Hope's duel. Adrift on a ship which he believes is otherwise empty, he drops a lighted cigaret. A girl finds it. She calls out and he hears her; each then tries to find the other. First each walks purposefully down the long, vacant starboard deck, the girl, then Keaton, turning the corner just in time not to see each other. Next time around each of them is trotting briskly, very much in earnest; going at the same pace, they miss each other just the same. Next time around each of them is going like a bat out of hell. Again they miss. Then the camera withdraws to a point of vantage at the stern, leans its chin in its hand and just watches the whole intricate superstructure of the ship as the protagonists stroll, steal and scuttle from level to level, up, down and sidewise, always managing to miss each other by hair's-breadths, in an enchantingly neat and elaborate piece of timing. There are no subsidiary gags to get laughs in this sequence and there is little loud laughter; merely a quiet and steadily increasing kind of delight. When Keaton has got all he can out of this fine modification of the movie chase he invents a fine device to bring the two together: the girl, thoroughly winded, sits down for a breather, indoors, on a plank which workmen have left across sawhorses. Keaton pauses on an upper deck, equally winded and puzzled. What follows happens in a couple of seconds at most: air suction whips his silk topper backward down a ventilator; grabbing frantically for it, he backs against the lip of the ventilator, jackknifes and falls in backward. Instantly the camera cuts back to the girl. A topper falls through the ceiling and lands tidily, right side up, on the plank beside her. Before she can look more than startled, its owner follows, head between his knees, crushes the topper, breaks the plank with the point of his spine and proceeds to the floor. The breaking of the plank smacks Boy and Girl together.

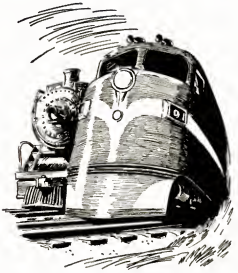
It is only fair to remember that the silent comedians would have as hard a time playing a talking scene as Hope has playing his visual ones, and that writing and directing are as accountable for the failure as Hope himself. But not even the humblest journeymen of the silent years would have let themselves off so easily. Like the masters, they knew, and sweated to obey, the laws of their craft.

FOR SERVICES RENDERED, the father of silent comedy, Mack Sennett, was awarded a special Oscar in 1938. With him are two Sennett alumni: Director Frank Capra (*right*), who worked as a Sennett gag man, and W. C. Fields.

How the profit system forces improvement

1. Historically, natural gas has always been a cheaper fuel for industrial plants than fuel oil. West Texas has an abundant supply of natural gas but few industrial plants. Southern California, at the end of the war, had a limited supply of natural gas and many industrial plants.

2. Therefore, it made good economic sense to build a natural gas pipe line from West Texas to Southern California. And as soon as the pipe line was in operation — late in 1947 — industrial consumption of fuel oil in the Southern California area dropped off 51,000 barrels per day.



3. During this same postwar period, western railroads began an intensive program of converting from steam locomotives to Diesels. This made good economic sense too. But it also meant that railroad consumption of fuel oil dropped from 126,000 barrels a day in 1945 to 57,000 barrels per day currently.

4. To complicate matters further, more and more people continue to move to the West. So more and more gasoline is needed to meet their requirements. Now you can't get gasoline out of a barrel of crude without producing some fuel oil. As a result *more* fuel oil is being produced at a period when *less* is needed. And time will make the maladjustment worse instead of better.

5. So the industry is faced with a major change in refining techniques. Several processes that will enable us to convert fuel oil stocks into gasoline have already been blueprinted. But building the equipment is going to cost a whale of a lot of money. Estimates for such installations at Union Oil alone range from 40 million to 70 million dollars. But they will be built because they have to be built if we're going to stay in business.

6. We don't like unexpected expenditures any more than anyone else. But we do think this is an excellent example of: (1) the way our American free economy forces improvement and *automatically* controls the production of different products; (2) the necessity for adequate profits and adequate incentive for new capital. For these two sources provide the money we continually require to keep our industrial equipment up to the tasks which face it.

UNION OIL COMPANY

OF CALIFORNIA

INCORPORATED IN CALIFORNIA, OCTOBER 17, 1890

This series, sponsored by the people of Union Oil Company, is dedicated to a discussion of how and why American business functions. We hope you'll feel free to send in any suggestions or criticisms you have to offer. Write: The President, Union Oil Company, Union Oil Building, Los Angeles 14, California.

BOWLING A BIG BALL, a little girl at one of NORD's bowling clinics gives it a two-handed start down the alley. NORD operates these clinics for six or eight weeks every summer in almost every bowling alley in the city, organizing volunteer instructors to give each child individual free lessons. So far this year 1,200 children have signed up.

LIFE CONGRATULATES NEW ORLEANS

•

Its children's recreation program is the most progressive in the U.S.

•

All this summer, in the big, sprawling city of New Orleans, 75,000 children have been having the time of their lives. Unlike so many city kids, they have not had to hang around the streets. They have plenty of places to play, pools to swim in, shows to watch, and a schedule of free activities full as a woman's pocketbook. They are beneficiaries of NORD, the New Orleans recreation department, whose elaborate program has been called by Supreme Court Justice Tom Clark the "most progressive in the U.S." No U.S. city can match the strides New Orleans has made in the past few years in providing recreational facilities and attracting attendance. At the 91 playgrounds (32 lighted at night), 17 swimming pools, three big baseball parks and five big football stadiums (all supervised by trained directors), the attendance this year will go over four million. In NORD's 25 baseball leagues, 256 teams are working their way to the end of a 1,540-game schedule.

The whole huge program was built up in a remarkably short time. Three years ago there was no NORD. Under the inefficient regime of Mayor Maestri, responsibility for child recreation was split among 16 separate boards and commissions. In 1946 a young reformer named deLesseps Story Morrison swept Maestri out of office. As part of a big civic cleanup, he appointed a committee of citizens to study recreation and then set up NORD. In less than 16 months NORD built 58 new play centers and eight swimming pools. It used whatever facilities it could, including a firehouse, public meat markets and two abandoned city jails. Today NORD takes great satisfaction in giving the children a good time. But it takes a greater pride in noting that, largely through its own activities, the city's juvenile delinquency rate has been reduced by nearly 50%.

MAYOR MORRISON HIMSELF gets into one of NORD's pools and is ducked by members of minnow swimming class. He often drops in for a swim at the youth center nearest his home.

TRAVELING THEATER, made from old bus, tours NORD playgrounds, puts on shows *(above and right)* staged by dramatic division.

STRUTTING HER STUFF on the traveling stage, an 8-year-old girl goes through a flashy song-and-dance act. The kids make their own costumes. They prefer to put on musical comedies.

CONTINUED ON NEXT PAGE

AT A TRACK MEET a Negro girl flies through the air in a broad jump. She is competing at NORD's new Shakespeare playground for Negroes, which has

NORD PLAYGROUNDS are scattered all over the city. At left is a center converted from a firehouse to a dance hall and small theater by NORD. In the

cinder track, swimming pool and football stadiums seating 3,000. Nord recreation facilities are segregated. Negroes have eight pools and 21 playgrounds.

center is the Cabrini playground, an old field revamped and floodlit by NORD. At right is T-shaped pier in a city park lagoon where citizens get casting lessons.

CONTINUED ON NEXT PAGE

FOR BEST RESULTS:
shave with Barbasol

"You don't need a line... with that Barbasol face!"

No brush
No lather
No rub-in

Merrily you'll troll along—when you shave with Barbasol. Whiskers come off in a breeze for really close, quick, *comfortable* shaves that last all day. And Barbasol never dries the skin, as soapy lathers do. In fact, it's *good* for your skin—actually *protects* your face against the sun and wind. Start using Barbasol—*today!*

Use it for soothing relief of sunburn, windburn, insect bites, itching.

"Tell her! It's the radio not a mouse squeak!"

RADIO SERVICE
SYLVANIA RADIO TUBES
Authorized Dealer

SIGN OF DEPENDABLE RADIO SERVICE

Do you await favorite broadcasts with baited trap instead of bated breath because your radio squeaks like so many mice? Well, don't throw the cheesy thing away!... Call the radio expert who displays the Sylvania sign! He'll put your set in shape in no time. With Sylvania testing equipment he tracks down trouble spots. With high-quality Sylvania radio tubes, he restores the sparkling tone you want. For best radio repairs at fairest prices, stop at the Sylvania sign of dependable service.

SYLVANIA RADIO TUBES
PRODUCT OF SYLVANIA ELECTRIC PRODUCTS INC.

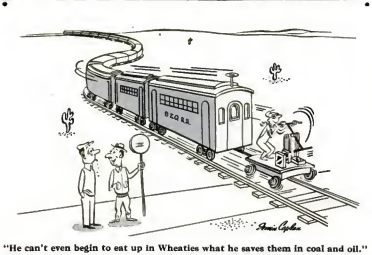
POISON IVY
OAK or SUMAC

Science has discovered an excellent new treatment for ivy, oak and sumac poisoning. It's gentle and safe, dries up the blisters in a surprisingly short time, often within 24 hours. At druggists, 59¢

Ask for IVY-DRY

HERE'S HOW!

Yes, Sir! Here's how to make your feet feel like a million! Sprinkle a little on them when they are hot, tired, tender, chafed, sweaty or odorous. Use Dr. Scholl's Foot Powder. Wonderfully soothing relief will be yours almost instantly. Keeps new or tight shoes. Helps prevent Athlete's Foot. Use Dr. Scholl's Foot Powder every day!



"He can't even begin to eat up in Wheaties what he saves them in coal and oil."

Another valuable performer is N. Y. Giants' Sid Gordon. Plays both third-base and outfield—hit 30 homers last season! "Mighty swell training dish—Wheaties, milk and fruit," says sockin' Sid. Nourishing 100% whole wheat flakes. Second-helping good! Wheaties—"Breakfast of Champions!"

DANCING IN JAIL of abandoned police station, young couples go through the Virginia reel. NORD ripped out grim cell blocks but left bars on windows.

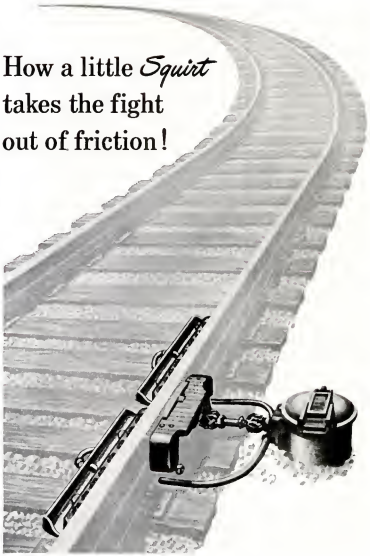
STANDING ON HEADS in city-wide competition, girls try for perfect form. The winners got small medals. All got a free lunch of hot dogs and ice cream.

PUPPET SHOW is put on for the children at NORD's day camp. As part of the arts-and-crafts program some of them learn to make and operate puppets.

ARGUING WITH UMPIRE, a cap-waving member of a baseball team of 10-year-olds insists he was safe. Most teams are uniformed by local merchants.

CONTINUED ON NEXT PAGE

How a little *Squirt* takes the fight out of friction!



Pulling a train around a curve takes extra locomotive power due to the friction of the wheels against the rails.

But another, and more serious, effect of this friction was the way steel wheel flanges *ground off* the rail head, making it necessary to replace the rail on sharp curves every few years.

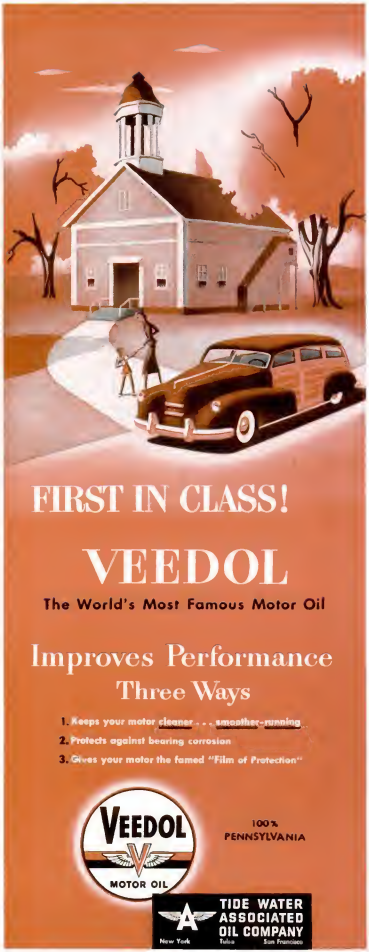
So railroad research engineers developed an ingenious "flange-lubricator" which is installed on curves. As the train approaches the curve, the car wheels come in contact with a tripper bar which automatically squirts a measured amount of lubricant against the flanges. Friction is reduced to a minimum...the locomotive load is lessened...and the outside rails on curves wear two or three times longer.

Finding new ways to make *every* detail of railroad operation more efficient calls for continuous research on hundreds of projects. It's typical of how American railroads are constantly on the alert to cut the cost and to improve the service of the nation's most economical transportation system.

To keep improving America's railroad transportation network means constant investment, both in developing new and better ways of railroad operation and in the actual installation of research-proved innovations. And because the railroads have always given the "green light" to continuing improvement, the American people increasingly benefit from the thriftiest mass transportation in the world.

ASSOCIATION OF AMERICAN RAILROADS
WASHINGTON 6, D. C.

Listen to **THE RAILROAD HOUR**
Every Monday evening over the ABC Network.



OLD FOLKS PLAY TOO

TWO OLDER GIRLS jig at NORD's Golden Age Club for people over 50. NORD devotes itself largely to children but provides recreation for all ages.

GAY GRAND MARCH is danced by the Golden Agers at an evening party. Their favorite step is the cakewalk, their favorite tune, *Sweet Peggy O'Neill.*

Signed

WITH THIS FAMOUS SIGNATURE

ESTABLISHED BY

E. H. Taylor Jr. & Sons

REG. U. S. PAT. OFF.

Sealed

WITH A GOVERNMENT BONDED STAMP

UNDER SUPERVISION OF U.S. GOVERNMENT

BOTTLED IN BOND

Delicious

ANY WAY YOU LIKE FINE BOURBON

Old Taylor*

*REG. U. S. PAT. OFF.

Of Topmost Choice

OLD TAYLOR is the registered trademark of a Kentucky straight bourbon so fine it long has been recognized as "of topmost choice." OLD TAYLOR comes to you at 100 proof — a rich, mellow, full-bodied bourbon to be served with pride right from the bottle.

NATIONAL DISTILLERS PRODUCTS CORPORATION, NEW YORK, N. Y.

LUCKIES PAY MORE

to give you a finer cigarette!

Yes, at tobacco auctions Lucky Strike pays millions of dollars more than official parity prices for fine tobacco!

There's no finer cigarette in the world today than Lucky Strike! To bring you this finer cigarette, the makers of Lucky Strike go after fine, light, naturally mild tobacco—*and pay millions of dollars more than official parity prices to get it!* Buy a carton of Luckies today. See for yourself how much finer and smoother Luckies really are—how much *more* real deep-down smoking enjoyment they give you. Yes, smoke a Lucky! It's a finer, milder, more enjoyable cigarette!

CURTIS A. WALKER, *veteran independent warehouseman of Wendell, N. C., says: "Season after season, I've seen the makers of Luckies buy fine tobacco . . . tobacco that makes a mild smoke. I've smoked Luckies myself for 20 years." Here's* more *evidence that Luckies are a* finer *cigarette.*

COPR., THE AMERICAN TOBACCO COMPANY

L.S./M.F.T.—Lucky Strike Means Fine Tobacco

So round, so firm, so fully packed—so free and easy on the draw